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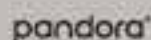
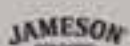
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# the Stranger

Volume 26, Issue Number 28  
March 8–14, 2017



## COVER ART

“Moxie Parade, Emoji of the Future” by **ELLEN FORNEY WITH JACOB FENNELL**  
Art prints of the cover image available at [ellenforney.com](http://ellenforney.com). Profits to be donated to badass women’s nonprofits.

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# OPEN CITY



## Fighting for My Womanhood

BY SOPHIA LEE

**A**s a transgender woman, I have spent a lot of time thinking about something that most women take for granted: What does it mean to be a woman? Having breasts? Carrying children? Long hair? Dating men? Having pink toys as a child?

Many women have some of these characteristics, but no woman I've met really has all of them. None of these characteristics are really a requirement. And while lots of women do not have them, they are still accepted as women.

So what about transgender women? These days, many people have accepted the idea of transgender women as women, but I've also noticed that only certain transgender women really get accepted as women.

Transgender women are often held to a higher standard of womanhood than cisgender (people who are not transgender) women are. Cisgender women can present as femme, butch, girly, tomboyish, goth, hipster, tattooed... but when a transgender woman doesn't follow strict and narrow feminine stereotypes, her womanhood is questioned.

In the transgender community, there is a concept of passing—when a transgender person can be easily mistaken for someone who is cisgender. The problem with this concept is that it is rooted in the idea that it is better to be cisgender than to be transgender. If there is an acceptance of transgender women as women, then we need to be able to say that there is nothing inferior about transgender women versus cisgender women. We must accept transgender women as women regardless of whatever form that comes in.

That is not to say that passing isn't desirable within the transgender community. The rest of society often treats transgender women who can't pass with ridicule and

violence, and all women to some extent learn to internalize an unattainable standard of beauty. Transitioning is something that we do for ourselves, but passing is what we do for the rest of society.

Cisgender people do not realize the struggles and pains associated with living life as a non-passing transgender woman. These women know before transition that their chance of passing is very low, and they understand that society may never accept them as women, yet they decide to transition anyway. They risk losing friends, family, careers, and their well-being to live their lives as their genuine selves, breaking away from the gender roles that were forced upon them.

I am very fortunate in the fact that I pass very well. Even in instances when people do notice that I am transgender, I'm often still granted cisgender woman privilege.

Still, passing isn't without its problems, as it creates an interesting dynamic when it comes to dating. (I am single and looking, everyone!) My online dating accounts are full of conversations where I come out to men as transgender and then men accusing me of being deceitful and tricking them. I have had countless numbers of encounters with men who have found me attractive, only to suddenly lose interest when I tell them that I am a transgirl.

This is transphobia, plain and simple. It is not a preference. If you say that you won't date any girl who is black, that is not a preference. It is racism. I am reminded that while I am accepted as a woman, it is only at arm's length. Society still has too much transphobia to accept my raw transgender self as I am.

While cisgender women take their womanhood as a birthright, I will continue to fight for mine. ■

## Future NEWS

Whatever Happened to Milo Yiannopoulos?

MARCH 10, 2047



AMES, IA — Watching him rocking gently on a porch swing, sipping a glass of Diet Carbo-Ice on a breezy summer afternoon, you'd never think that mild-mannered youth pastor Milo Hanrahan was once one of the most hated men in America. But he was.

Way back in the twenteens, Hanrahan—who some of our older readers may remember by his former pen name, Milo Yiannopoulos—made a name for himself by writing blog posts (hey, millennials: remember blogs?!) that railed against equality for women, immigrants, trans people, and people of color. Yiannopoulos gained a big following among the then-nascent Fascist USA movement, and was widely reviled by opponents as a homophobic, gay, misogynist bigot who would do or say anything for money and attention.

"I'm not proud of it," Hanrahan says now, "but it was an extraordinarily easy time to get publicity if you were willing to express ideas that were abhorrent to people with a sense of dignity or proportion."

The gambit worked... for a while. He appeared frequently on television and commanded large crowds (and larger fees)

at speaking engagements on college campuses. But Yiannopoulos's prosperity was short-lived. In 2017, his supporters turned against him after an interview surfaced in which he argued in favor of same-sex relationships between adults and minors—he now says these comments were all part of his "What will Milo say next?" strategy, and nothing he ever actually thought or felt. Soon after, a lucrative book contract was canceled, and just as soon as he'd gained notoriety, he utterly disappeared from the public eye.

"Which was the best thing that ever happened to me," Hanrahan says now, with a bashful smile that betrays only a hint of the mischievous laugh that used to follow his more outrageous public pronouncements.

Of course, no one needs to be reminded of what happened in late 2017—the year of the Thanksgiving Pogroms and the Christmas Uprising, which were followed by the ouster of the illegitimate Trump administration, and the great tribunal of 2018.

Read the rest of this story on your translucent tablet at [thestranger.com](http://thestranger.com).

## I, ANONYMOUS

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way you handled the situation, I wanted to thank you for giving me my best friend. I can't imagine my life without her.

—Anonymous



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## NEWS

# Trump Signals That He Wants to Restart the War on Drugs

BY LESTER BLACK

Right as Washington State Was About to Finally Clean Up the Messy History of Our Cannabis Laws



**R**ichard Nixon and Ronald and Nancy Reagan would be watching this White House with a smug sense of satisfaction. Not because of President Donald Trump's coziness with Russia, or his cavalier attitude about sexual assault, but because of the Trump administration's views on drugs and criminal justice. It's hard not to imagine all these old white people in a chorus line together celebrating locking people up for using cannabis.

GEORGE PFROMM

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Trump has not spoken explicitly about cannabis policy since he took office in January, but he told a joint session of Congress last week that “drugs” are “poisoning our youth.” His administration has shaken the confidence of the legal weed industry with statements suggesting punitive action toward recreational weed. White House press secretary Sean “Spicy” Spicer told reporters two weeks ago that the Trump administration saw medical marijuana as a “very, very different subject” than recreational marijuana. Subsequently, he said the Department of Justice would start a “greater enforcement” of existing federal cannabis laws. Asked for specifics, Spicer referred reporters to the Department of Justice.

The head of the Department of Justice, Attorney General Jeff Sessions, spent his first two weeks as the nation’s top law-enforcement official expressing an interest in restarting the war on drugs. He has

reportedly told some senators in private that he won’t crack down on legal weed, but his on-the-record statements have been consistently threatening toward states with recreational cannabis. He told attorneys general from around the country last week that he found it “troubling” that from 2010 to 2015, federal drug prosecutions declined by 18 percent. He promised that “under my leadership at the Department of Justice, this trend will end.” He also said last week that “experts are telling me that there’s more violence around marijuana than one would think” and that he was “definitely not a fan of expanded use of marijuana.”

Let’s be clear here: “Greater enforcement” of federal drug policy and a resurgent war on drugs means locking people up for drug use, including weed use. While states like Washington have spent the last two decades slowly relaxing weed laws, the Trump administration’s views on weed have not advanced passed the Reagan era. Current federal law has a 15-day mandatory minimum jail sentence for someone convicted of their second misdemeanor possession charge. Get convicted of having one gram of cannabis twice, and a federal judge is forced to send you to jail for at least 15 days.

The effects of such policies, which Sessions praises with a small smile and his Southern drawl, are well documented. From 1980 to 2008, the US prison population quadrupled—it went from about 500,000 inmates to 2.3 million. Our country’s

incarceration rate is not only the highest in the world, it’s a statistical anomaly. We imprison people at five times the world’s average incarceration rate, and African Americans are jailed at nearly six times the rates of whites. A study in 2012 showed that black people in Washington State use less marijuana than white people and yet are arrested for marijuana at 2.9 times the rate of white people.

There are still 226,027 misdemeanor marijuana possession convictions and 10,765 felony cannabis convictions in the Washington State Patrol’s database, according to records obtained by *The Stranger*.

Almost 30 years after Reagan left office, we are only just starting to dismantle the racist drug policy system’s legacy. President Barack Obama’s administration worked at the federal level to reduce drug charges—hence that drop in drug prosecutions that terrifies Sessions—and Washington State’s

passage of I-502 legalizing weed in Washington in 2012 certainly helped, eliminating future weed arrests in this state. But it did nothing to address the decades of harm caused by our state’s cannabis laws of the past.

Some Washington State lawmakers are trying to change that, and they introduced a bill this year to make it easy for anyone with a misdemeanor marijuana possession conviction to clear their record of that crime. After all, misdemeanor possession is no longer against state law. Oregon passed a similar law two years ago, but Washington’s version has an uphill fight in Olympia.

While the federal government appears emboldened by the idea of locking more people up for using cannabis, it’s worth wondering: Are we hearing the last yelps of the dinosaurs of the war on drugs, or the roars of a racist ideology coming back from the verge of extinction?

\*\*\*

Washington State governor Jay Inslee and Attorney General Bob Ferguson have put themselves on the national stage in their opposition to Trump’s agenda. Their lawsuit against Trump’s ban on immigration from seven majority-Muslim countries effectively knocked out the president’s executive order after it prevailed in US District Court and Appeals Court. ►

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◀ Inslee and Ferguson are also fighting to preserve local laws when it comes to cannabis. They sent the Trump administration a letter in February making the case for our state's legal pot industry. Within hours of Spicer's threat of "greater enforcement" of federal cannabis laws, Ferguson issued a statement vowing to "use every tool at our disposal to ensure that the federal government does not undermine Washington's successful, unified system for regulating recreational and medical marijuana." That's a strong statement from an attorney with a 2-0 record against the Trump administration, but the only problem is, this time the law is not on Ferguson's side.

If Sessions or Trump wanted to start enforcing federal weed laws today, they could immediately start charging the cannabis industry's growers, retailers, budtenders, bankers, accountants, and casual smokers with federal crimes.

US representative Adam Smith, who represents parts of Seattle, Bellevue, and Tacoma, said that fact is worrying. "In the plain language of the law, if the federal government wants to come in and start busting marijuana shops, we are somewhat at their mercy," he said. "And that is very, very concerning."

Obama's Department of Justice issued the Cole Memo and the Financial Crimes Enforcement Network (FinCEN) issued a guidance, both aimed at placating nerves in the legal weed industry. The Cole Memo, signed by US deputy attorney general James Cole, told states with legal weed that the federal government would adopt a hands-off approach to federal cannabis laws if states followed a few guiding principles, namely keeping weed out of the hands of kids and profits away from organized crime. The FinCEN guidance, issued by the Department of Treasury, told the banking industry that banks would not be prosecuted for money laundering if they opened accounts with cannabis businesses, as long as those businesses were compliant with the Cole Memo.

But those are guidance memos, not laws. They establish no legal precedent and can be rescinded at any time by the current administration.

Sam Mendez, the former executive director of the University of Washington's Cannabis Law and Policy Project, said it would only take a simple injunction, a legal order to cease activity sent from Sessions to Washington State, to shut down the I-502 industry.

"They could just shut it down by legal means. This is an industry and state regulatory system that at its fundamental level is based on an illegality," Mendez said. "So that's their legal mechanism right there."

There is one law protecting medical cannabis businesses from federal action. The Rohrabacher-Farr amendment to the federal budget bars the Department of Justice from spending any money investigating medical cannabis businesses, but a 2016 federal court ruling narrowed the protections of that amendment to strictly medical transactions. It's unclear whether it would apply to Washington's pot industry, where the medical and recreational systems have been combined into one.

"The Rohrabacher-Farr amendment doesn't offer much help to most 502-licensed businesses because few of those businesses are likely to be limiting their sales to

medical purposes," said Alison Holcomb, the former ACLU attorney who wrote the text of the I-502 law. "As long as a business is selling cannabis to a person using it for non-medical purposes, it is fair game for a DEA investigation."

Trump has the law behind him if he cracks down on legal pot, but there are still daunting challenges standing between Trump and a wholesale attack on our legal weed system. To start, weed has never been more popular in America than it is right now. A recent poll found that 71 percent of Americans think Trump should not go after states that have legalized cannabis, and 93 percent of Americans support medical cannabis laws.

Since Trump is already on the line to deliver an unpopular border wall and repeal an increasingly popular health-care law, most people don't see this as a fight he would want to pick.

"It's hard to predict what Trump does around politics and policies given how inexperienced he is, but we do know that he cares a lot about public image and public opinion.

This is not going to be something that is going to look very good," Mendez said.

And weed's popularity has generated a huge industry around it. There are thousands of pot farms and pot retailers operating in the 28 states where weed has

been either recreationally or medically legalized, and prosecuting that many individuals and firms would require an immense number of lawyers and law-enforcement personnel. The federal government relies heavily on local law enforcement to carry out drug-enforcement raids, but because cannabis is legal under state law, local cops can't be used to shut down the industry.

"Think of how many hundreds or even thousands of businesses are out there operating. If they were going to go after all of those businesses, that would take thousands of pages of paperwork," Mendez said.

It would be much easier for Sessions to investigate individual businesses that he believes have violated the parameters of the Cole Memo. Aaron Pickus, a spokesperson for the Washington CannaBusiness Association, said the trade group is advising its members to closely follow the state's laws.

"Right now, we are emphasizing how important it is to make sure you are following the rules as set by Washington State," Pickus said. "Make sure you are dotting all your i's and crossing all your t's and following best practices to make sure that minors aren't getting into your store."

Individual enforcement against certain businesses would be better than wholesale destruction of the industry, but the Department of Justice would still be picking a fight with some well-connected individuals. In this War on Drugs II, the dealers aren't marginalized people operating in the shadows—they are mostly white, male, wealthy businesspeople. It's probably easier for Sessions to lock up a poor person who doesn't look like him than to lock up a bunch of rich guys with millions in their bank accounts. And Congress, never one to miss out on a wealthy constituency, recently created the nation's first Congressional Cannabis Caucus to stand up for common-sense weed laws.

Plus, if state leaders and industry leaders and weed's powerful allies in Congress can't team up to scare Sessions away from touching our legal pot, our state could push the ▶

**"In the plain language of the law, if the federal government wants to come in and start busting marijuana shops, we are somewhat at their mercy."**

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**(3/14)** **Building Tour of Town Hall**

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**(3/15)** MIT Enterprise Forum Northwest presents **Connected Cities**

**(3/18)** Saturday Family Concerts **Ben Hunter & Joe Seamons**

**(3/18)** Global Rhythms  
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'Letters from Iraq'

**(3/19)** Umpqua Bank and Town Hall Seattle present **King-Snohomish County Spelling Bee**

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'The Missing American Jury'

**(3/21)** **Jonathan Rosenblum** and **Steve Early** with **Lynne Dodson**  
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A Constitution for Economic Equality

**(3/25)** **Talk of the Town 2017**

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button on the so-called "nuclear option." As we previously described in *The Stranger*, we could technically erase any mention of marijuana from our state's laws, effectively legalizing and deregulating pot, and giving Trump a huge nightmare when it comes to keeping drugs away from kids and cartels.

That's all to say, it's unclear what will happen. The path forward for Trump shutting down legal weed is as clear as Spicer's response to a follow-up question on what he meant about "greater enforcement" of cannabis laws. He said, and I quote: "No, no. I know. I know what I—I think—then that's what I said. But I think the Department of Justice is the lead on that."

Got that?

He added, "I believe that they are going to continue to enforce the laws on the books with respect to recreational marijuana."

\*\*\*

If you ask Holcomb, who is often called the architect of I-502 because she wrote the successful initiative, why we need legal weed, she will point to one issue.

"The point of I-502 was to stop arresting people for using marijuana," Holcomb said. "And I-502 was the right vehicle at that time to move us in that direction, and depending on what happens now, we may have to move in an entirely new direction. But the North Star is the same North Star: Don't arrest people... because they use marijuana or grow it and want to share it with others."

Thanks to Holcomb's initiative, the state has spent the last five years doing exactly that: not arresting people for cannabis crimes. But bad laws take a long time to stop affecting people. Punitive Reagan-era laws

still haunt people who were caught in the war on drugs dragnet, and I-502 was a proactive law, meaning it did not address any of the thousands of people who were previously charged with cannabis crimes. As for those 226,027 misdemeanor marijuana possession convictions mentioned earlier, the ones still in the Washington State Patrol's database, each one of those drug convictions continues to haunt the people carrying them, according to Mark Cooke, an attorney with the ACLU of Washington.

"Criminal conviction records allow others to discriminate against that individual in different contexts, including employment,

## Each one of those 226,027 misdemeanor marijuana convictions in this state continues to haunt the people carrying them.

housing, and education," Cooke said.

It may seem like in this modern, weed-friendly world, a misdemeanor possession charge doesn't mean much, but that is not the case. The types of background checks that many employers or landlords use lack specificity. Applications often ask if you have been convicted of any drug charges, according to Prachi Dave, another attorney for ACLU-WA.

"Frequently the question is 'Do you have any drug related activity convictions?' So a prior marijuana conviction could certainly fall into that category, which means a lot of people could be excluded from housing or employment," Dave said.

Someone carrying a misdemeanor

possession charge can ask a court to clear their record, but there are a number of different reasons a judge could deny that request. Representative Joe Fitzgibbon, who represents West Seattle and Vashon Island in the state legislature, wants to change that. He introduced a bill in Olympia this year that would require courts to automatically expunge a person's misdemeanor marijuana conviction upon request.

"Currently, there are a bunch of caveats, but even if they meet all of the caveats, the judge can still say no," Fitzgibbon said. "The bill would make it much easier for someone with a misdemeanor marijuana possession to vacate their record."

Oregon passed a similar law in 2015, but Fitzgibbon's bill failed to make it out of committee in Olympia this year. He's introduced a version of this bill every year since 2012, when voters legalized adult possession of cannabis here. The current bill won't get another chance until next year.

Fitzgibbon said he will keep fighting for the law. "I think it's about fairness and about second chances. The voters of the state very clearly said that they didn't think possession of marijuana should be a crime," Fitzgibbon said.

Kevin Oliver, executive director of the Washington chapter of NORML, said his organization plans to step up its lobbying for the bill. "We have a lobbyist on the ground full time, our new PAC is raising money and we're going to start throwing it at these legislators, and I think that might make a difference," Oliver said.

If they act quickly, they might be able to clean up the beach before this second war on drugs sweeps in. ■

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# NEWS SHORTS

BY STRANGER STAFF

**SIKH MAN SHOT IN KENT** Eastside community members gathered at Bellevue's Crossroads Park on March 5 to denounce a recent spike in hate crimes after a 39-year-old Sikh man from Kent was shot in the arm, allegedly by a white man who yelled, "Go back to your country!" CNN reports that the Sikh man, a US citizen from India's Punjab region, fell unconscious after his assailant threatened him, "called him names, [and] pushed him to the ground" at his Kent home on March 3. The victim, who was working on his car in his driveway at the time of the incident, was released from a local hospital on March 4 and is expected to make a full recovery, the *Seattle Times* reports. Officials with the Kent Police Department are searching for the gunman, who they described as a six-foot-tall white man with a stocky build. They are investigating the incident as a possible hate crime, CNN reports. This case is eerily similar to a recent triple shooting at an Olathe, Kansas, bar in which three men, two of whom were of Indian descent, were shot by a white man who yelled at them to get out of the country. One of the Indian men, an engineer, died at a nearby hospital. CHARLES MUDEDE

**LOCAL LAWMAKERS REACT TO TRUMP'S NEW TRAVEL BAN** "Not in keeping with the basic and core values of this country." That's how Governor Jay Inslee characterized Trump's new modified travel ban that goes into effect on March 16. Both Inslee and Washington State attorney general Bob Ferguson expressed



BOB FERGUSON *Reviewing the legality of the new travel ban.*

concern about the new travel ban, which will temporarily block Syrian refugees and citizens from six Muslim-majority countries from entering the United States, but they did not say whether the state intends to sue the Trump administration over the ban once more. (The Attorney General's Office said it would review the language of the new ban carefully and weigh legal options.) Senator Patty Murray called the new executive order "un-American" and "flat-out wrong," and Seattle City Council member Lorena González said it "reiterates ill-conceived federal action based in xenophobia rather than fact." While several lawmakers echoed support for Ferguson's office reviewing the legality of the new ban, Council Member Kshama Sawant tweeted that the new "#MuslimBan is

reminder we can't litigate away Trump's bigotry; must beat him w/ peaceful & militant mass resistance." Meanwhile, King County executive Dow Constantine pledged to convene regional leaders to plan for and provide legal analysis on new federal immigration policies. He also said that the spirit of the new ban is the same as the old one: It is meant to exclude people from the country based on their religion and national origin.

SYDNEY BROWNSTONE

**COULD SEATTLE BECOME TRUMP-PROOF?** President Donald Trump has threatened to strip funding from so-called "sanctuary cities," where local authorities refuse to cooperate with federal authorities on immigration raids. It's unclear whether that will actually happen, but if it does, it could threaten more than \$85 million a year in federal funding for Seattle. Facing that potential shortfall, a coalition of advocacy groups branding themselves "Trump Proof Seattle" is pitching a new source of cash that depends on the city's wealthiest residents. Either through city council action or a ballot measure, the coalition hopes to impose a 2.5 percent tax on unearned income (capital gains,

interest, and dividends) for households that make more than \$250,000 a year. They say that could raise \$100 million a year total. Even if they find the political backing for their proposal, though, supporters face another significant roadblock: the law. The Washington State Supreme Court twice overturned an income tax in the 1930s, meaning a new tax would likely have to survive a court challenge. Supporters are banking on today's more progressive supreme court to take their side. HEIDI GROOVER

**HOMELESS SURVEY DISPUTES "FREEATTLE" MYTH** A new survey of about 1,000 people living on Seattle's streets and in its shelters found that most of them were already living here when their most recent bout of homelessness began. Although only 31 percent of survey respondents were "originally from Seattle," around 70 percent said they were already living in Seattle or King County when they most recently became homeless. That disputes a claim that often comes up during community meetings and discussions of how the city should treat people living outside: that homeless people flock to Seattle because we offer so many social services ("Freeattle"). The survey also asked about the reasons the 1,050 survey respondents became homeless. A quarter said they lost their job, 13 percent said alcohol or drug use, and 11 percent said they couldn't afford a rent increase. The full results are available at [seattle.gov/homelessness](http://seattle.gov/homelessness). HEIDI GROOVER

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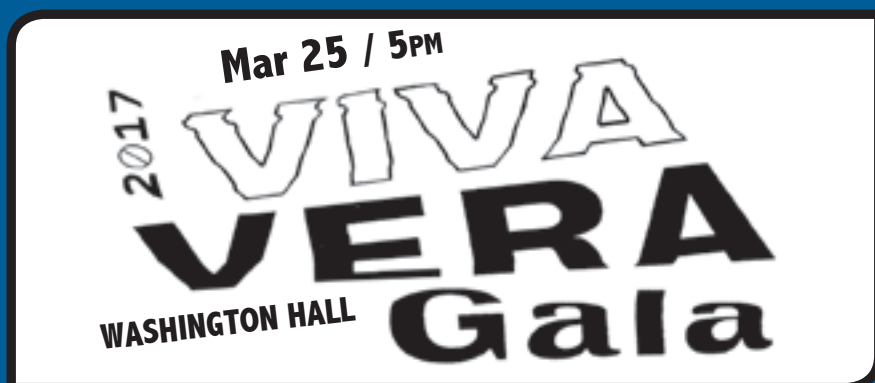
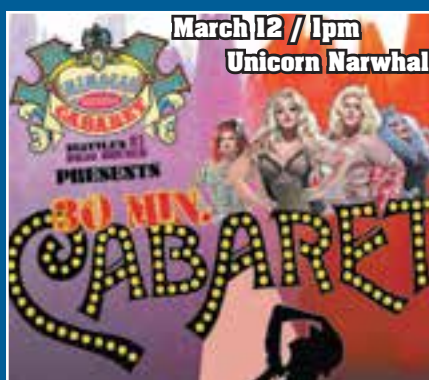
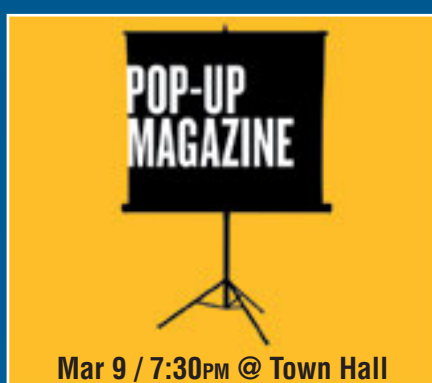
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Isaac Marion

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Laini Taylor

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# SHTICKER SHOCK

## WITH ELLEN FORNEY

## A Text Conversation with the Artist Behind Our Cover

**BY AMBER CORTES**

Seattle artist and activist Ellen Forney's menstruation-friendly Shticker emojis were rejected by Apple, so now she is releasing them as smart-phone wallpaper and selling prints on her website for International Women's Day (March 8). We had a conversation via text and Shtickers.

Hi Ellen!

So excited to "talk" to you...this is the first time I've ever done an interview by text!

Me too!

This calls for jazz hands!

So you've made all kinds of art: comics, giant drawings for the link light rail station, and... emojis in the form of Shtickers!

What appeals to you about the emoji format?

Light rail Crossed Pinkies is a shticker too

I think it all stems from comics-- combining words/pictures, communicating through images.

Plus it's an art & tech project my partner Jake and I can collaborate on (hawt!).

I really love your regular Shtickers set, mostly b/c it's way to talk about

and and

that weren't there before in emoji-land...was that yr intention?

So much missing in standard emoji. I needed:

pbtth

I could go on.

It really helps create a language around stuff like depression & anxiety.

How'd you come up with those (and other) emoji ideas?

Selfish texting needs..!

Also we plucked images from comics I've already done, including one I did for a Stranger piece rating donut shops.

En garde!

I kill you!

(That one baffles my mom.)

But aside from those there i super fun ones too...the **Smell my finger** is pretty rad... ? ? ? ? ?

I wasn't so sure about that one at first but Jake really pushed for it.

So now let's talk about the new emojis. Did you make these specifically so people can talk about menstruation?

I was brainstorming woman-y things for an International Women's Day sticker pack, so we could donate \$ to national and international women's orgs.

(Shout-out, #ShoutYourAbortion!)

The tampon characters were more interesting than, say, the Statue of Liberty in a pussy hat.

I am looking at the standard emojis i have in my phone...

and i can't find anything that communicates: "I have my period."

MAYBE 🍌 🍌 🍌 🍌 🍌

Or just: I have my .

Options are not great!

Nope.

I ❤️ how the tampon faces pretty much cover the whole range of emotions that come with having yr period.

Like this is my pattern:

1 week before -

3 days before =

2 days before

D DAY =

What's yes?

I actually have a Mirena IUD, which stopped my period.


That's actually one of the reasons there's the transwoman symbol, too - I was thinking about women (and girls) who don't get periods.

also u are drawn (pardon the pun!) to making taboo topics humorous and approachable in yr art...how are these bloody tampon emojis part of that too?


That is an unavoidable pun.

YOU KNOW – I'm automatically a mental health activist because I'm out about being bipolar. Women comedians are getting a lot of flack for talking about periods. If I can be an activist just by talking about periods? Easy.

Can u talk about some of the other emojis in the set, how u came up w them and why, like




Hand gestures say a lot! Also, I like combining symbols.



When I was brainstorming these, I put my arms up fallopian-style to figure out what the characters might be doing/feeling.

OMG they have ovaries as hands!!!



So in the end Apple said they wouldn't be running them. How frustrating! Why?

Gahhh... They said it could be offensive to some cultures, and that we'd need to change some things... and they sent us screen shots of the entire thing.

What was your response?

Tears, Marijuana, pizza and a dumb movie.

And strategizing. We worked so fucking hard on this.


And what's the new plan for getting them out there?

Delivered

We still want to donate to women's orgs so we're selling prints of the art from this week's cover. And the original art.

Also we made free smart phone wallpaper so people can still have the bloody things on their phones!!!

And Jake is devising some other tech distribution strategies.



You can find Ellen Forney's original Shtickers at the iTunes App Store and prints of the new emoji at [ellenforney.com](http://ellenforney.com).



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# ADVENTURES IN MICRO DOSING

Some say taking small amounts of LSD or psychedelic mushrooms can decrease depression, anxiety, and chronic pain. Are they on drugs? Or are they on to something? I decided to give it a try.

BY KATIE HERZOG

TYLER SPANGLER

It was my girlfriend's idea that I start taking LSD.

We had just left a Town Hall reading with Ayelet Waldman, the author of *A Really Good Day*, a new book about microdosing, or taking tiny amounts of LSD or psychedelic mushrooms on a regular basis. It's a recent trend, and devotees say it decreases depression, anxiety, and chronic pain—and increases creativity, focus, and an overall sense of well-being. Silicon Valley apparently loves it.

Waldman microdosed to combat depression, anxiety, and mood swings brought on by PMDD, or premenstrual dysphoric disorder. Her life with PMDD sounded chaotic, plagued by inexplicable rages against her kids and husband, and she had tried dozens of prescription drugs to deal with it.

Nothing had worked—except microdosing.

"You should try it," my girlfriend said as soon as the reading was over.

"Is my period that bad?" I asked.

It wasn't my period that was the problem, and we both knew it. Like Waldman, I have some anxiety. A lot, actually. Years ago, I'd been on Celexa, Lamictal, and an array of other medications, but they didn't seem to have much effect besides turning my urine a deep Trumpian orange. Then one day, after several years on medication, I read online that these drugs are no more effective than placebos. That was good enough for me: One article on Reddit and I quit everything, cold turkey, against doctors orders, and felt no difference at all.


But the anxiety was still there—and getting worse. My girlfriend was the lucky focus of most of

my anxiety, and I became obsessively, irrationally worried about her dying. I campaigned hard for us to move out of Seattle for earthquake reasons, and every time she left my line of sight, I was sure some disaster had struck. And that was *before* the election.

I started checking in with her throughout the workday. *Hey*, I'd text her while listening to dire news on NPR and taking stock of my emergency bug-out bag, *U breathin??* If I didn't hear back right away, I'd become convinced that she'd choked on a baby carrot on her lunch break and was already brain-dead. *How the fuck am I going to pay her half of the rent*, I'd think and then text her again: *Srsly. U alive??*

I'd thought about asking her to get some sort of implant so I could monitor her vital signs remotely—or at least seeing if she'd enable the GPS on ►





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her phone—but maybe that wasn't the answer to soothing my anxiety after all. Maybe LSD was. It worked for Waldman.

"Okay," I said. "Now, where are we going to get acid?"

• • • • •

There have been no clinical trials on microdosing, but there have been more informal studies. The largest is ongoing, and run by James Fadiman, an elder in the world of psychedelic research. Fadiman, a Stanford- and Harvard-trained psychologist, was studying the effects of LSD on creativity and problem-solving back in the 1960s when the then-legal drug was reclassified and his research permit was revoked. At that point, LSD was one of the most widely researched drugs in the United States, and it had been prescribed to an estimated 40,000 patients for everything from alcoholism to autism from 1950 to 1965. And then, abruptly, it was over.

**PEOPLE SAY THAT THEIR MOODS ARE BETTER, THEIR MINDS ARE CLEARER, AND THEIR DEPRESSION IS LESS CRUSHING AFTER FOLLOWING THE PROTOCOL.**

By the end of the century, only a handful of studies continued. It wasn't *impossible* to get FDA approval, it was just really, really hard. "The government always said, if you jump through 19 hoops, you can study it," Fadiman tells me, "except the 18th hoop was go back to the first one."

In the last two decades, however, the hoops have begun disappearing and research on hallucinogens has picked up. While LSD continues to be studied abroad, in the United States, psilocybin, the psychedelic compound produced by magic mushrooms, is now the preferred substance for research. It's simply less controversial. "Psilocybin doesn't carry the cultural and political baggage that LSD does," says Charles Grob, a psychiatrist at Harbor-UCLA Medical Center and the author of several studies on hallucinogens. "LSD was intimately associated with the turmoil of the 1960s. Most people don't even know what psilocybin is."

Fadiman's current study, which is not FDA-approved, has between 600 and 700 participants who self-report their experiences microdosing with both LSD and psilocybin. And their experiences are overwhelmingly positive. People say that their moods are better, their minds are clearer, and their depression is less crushing after following his protocol. Some people quit smoking. Others start exercising and eating healthier. Overall, people say they just feel *better*, whether they are microdosing LSD or psilocybin. (Fadiman says he's been unable to find any difference in the effects of the two drugs, at least in small doses.)

Fadiman's study is not a clinical trial, but his data is being used by scientists around the world who are beginning their own double-blind studies. Theoretically, these studies could be used to reclassify LSD and psilocybin from their current designation as Schedule I drugs, a designation that means, according to the federal government, that they have a high potential for abuse and no legitimate medical purpose. But with Donald Trump as president and Jeff Sessions as

attorney general, reclassification is unlikely, at least in the next four years. "It couldn't be worse," Fadiman says. "But Sessions will probably have enough pleasure destroying the marijuana industry to ignore us."

Currently, researchers at Johns Hopkins University, New York University, and the University of Alabama are holding clinical trials to study whether full doses of psilocybin can be used to treat smoking, cocaine dependence, and alcoholism, as well as studying the effect of psilocybin on longtime meditators and religious professionals.

Funding for some of these studies comes from RiverStyx, a multi-million-dollar foundation based in Kirkland and headed by 32-year-old Cody Swift. Swift happens to have access to a substantial family fortune, but like many of us, his first encounter with psychedelics came in college, as a student at the University of Puget Sound. While plenty of people may eat shrooms, have a spiritual experience, and then forget about

it by breakfast, Swift's first encounter was—quite literally—life altering.

"So much is happening on a level beyond our consciousness," Swift says. "It showed me that this is not just a recreational tool. It's a profound tool for understanding the mind."

Swift decided to get involved. He called Johns Hopkins, which had just started a clinical trial on the use of psilocybin for treating cancer distress (the anxiety and depression that often comes with a diagnosis), and offered to fund them. They gladly accepted—because of government restrictions, the vast majority of funding for these studies comes from private sources—and over the next five years, researchers at Johns Hopkins treated dozens of cancer patients with psilocybin. Swift, in the meantime, got his master's in psychology from Seattle University and joined the study as a guide. Guides are like designated drivers for the patient, but instead of making sure they get home safely, they calm patients when the walls start melting.

One of the trial patients was Carol Vincent, the owner of a small advertising agency in Victoria, BC. Vincent was diagnosed with follicular non-Hodgkin lymphoma in 2008, a largely asymptomatic but incurable form of blood cancer. Her cancer wasn't especially painful, but it was stressful—and disruptive. "It was always at the back of my mind," she says. "I was just waiting for the lymphoma to get me."

In 2014, after six years of constant vigilance and carefully managing of her health, Vincent's son sent her a link to the Johns Hopkins study, and she decided to apply. After an extensive screening process, she was accepted into the trial and flew to Baltimore to begin. It was the first thing she had looked forward to in years.

The space was designed to feel like a living room. There was a couch for Vincent to lie on, a carefully curated playlist and headphones, and an eye mask to keep out the light. Her guides told her that if she saw anything frightening, not to run from it. That's why they were there, after all—to deal with the fear. Vincent took ►



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her dose, and within 20 minutes began to trip.

Some trial participants felt anxiety or even panic during their sessions, but not Vincent. Rather, she felt a profound sense of connection. She moved from the deep sea to outer space, encountering a whale, a crab, a castle, a pirate ship, Russian nesting dolls, crystals, gems, a superhero wearing a cape. She heard herself laughing in her loved ones' voices. "The visual experience was just astounding," she says. "I found myself crying from how beautiful everything was."

Vincent was left with a deep sense of peace that lasted much longer than the trip itself. "A couple of months later," she says, "I was driving to work, and the tunes were on, and it was this beautiful sunny day, and I suddenly realized, *Oh my god. I'm happy.* That feeling I thought I'd never have again—it was back."

Like many trial participants, Vincent considers it one of the most transformative experiences of her life. Even now, two years later, her anxiety and depression have lifted and she has a renewed energy and enthusiasm for life. "In this incredible universe that we occupy," she says, "even cancer is not as big and terrifying as you think. It just seemed to put it in perspective."



TYLER SPANGLER

it wasn't until I picked up a menu and saw the words were waving back at me that I realized I'd taken too much.

Microdosing is designed to be "sub-perceptual," with none of the sensory effects associated with a full dose. There should be no visuals or body high: You should be able to go to work or class or court and no one should be the wiser. It's supposed to make you *better*, not weirder, but when the server came to take our order, I suddenly couldn't find words. I mentally willed my girlfriend to order for me. *Tom kha gai*, I thought. *Coconut*

**IT WASN'T UNTIL I PICKED  
UP A MENU AND SAW THE  
WORDS WERE WAVING BACK  
AT ME THAT I REALIZED  
I'D TAKEN TOO MUCH.**

The study, along with a similar trial from NYU, was published in December 2016, and the results were striking: Of 51 participants, 80 percent saw "clinically significant" reductions in depression and anxiety after just a single dose.

.....

It was surprisingly easy to get LSD. A couple of texts to friends who go to music festivals, and I had four confetti-sized pieces of paper printed with Popeye flexing. I dropped one in a beaker filled with distilled water, waited 24 hours, and drank five milliliters of the diluted acid with my breakfast the next day.

Five milliliters, it turned out, was too much. It was snowing in Seattle, and my girlfriend and I decided to go for a walk. We'd just crossed Broadway when the snow started to seem... different. Altered, somehow, more vibrant. We went into a Thai place, and Pitbull was playing on the stereo. *This is the best song that has ever been written*, I thought. That alone should have made me realize my microdose was anything but—but

*soup*. Unbelievably, it worked, and I saw for the first time the true power of thought.

I was slightly disappointed when my girlfriend later pointed out I always get the coconut soup. I was back to normal by dinner and happy to take the next couple of days off.

.....

The second time, three days after my first dose, I took a fourth as much. This was more like it. One of the much-lauded benefits of microdosing is increased focus and productivity, and when I sat down to write that day, the words did come more easily than usual. Under normal conditions, my work is punctuated by frequent breaks. I putz around the house, wiping down surfaces that have already been cleaned and rearranging books that are already in order. It's not uncommon for me to spend more time wandering than writing. But on that particular day, I didn't wander at all, and by the time I looked up, it was dark. This continued into the next day when I *wasn't* microdosing, and I still got more done in an afternoon than I had the previous week.



That's one of the mysteries of LSD—why the effects last so long. Despite all of the research, scientists still don't understand exactly how it works. There is, however, plenty of misinformation to be had: In high school, before Google was there to answer pressing drug questions, I heard through the teenage grapevine that LSD makes your brain bleed onto your spine. That was enough to keep me away. I was further deterred when a girl in my class who wore long skirts and hemp necklaces stopped showing up to school one day: Rumor had it, a bad trip had rattled her brain and she'd been sent to live with her dad in Baton Rouge.

Like many rumors about LSD, this one turned out to be false. But the idea that hallucinogens can make you go crazy persists: For instance, on March 21, 2016, Casey Henderson, a 21-year-old Richland native and student at the University of Washington, was arrested after allegedly beating his girlfriend to death in what news outlets later portrayed as an "LSD-fueled murder."

**ACID STRIPS THE CONTEXT FROM EVERYTHING. OR AT LEAST THAT'S WHAT I SCRAWLED IN LOOPING, UNFAMILIAR HANDWRITING DURING HOUR TWO OF THE TRIP.**

Neither Henderson nor his lawyer agreed to speak with me, but according to court documents, he and 22-year-old Katy Straalsund, also of Richland, took LSD they'd purchased on the street. Later, Henderson started to feel paranoid, allegedly believing that Straalsund was plotting against him. A neighbor heard him yelling and called the police. When officers arrived, they say they saw Henderson choking Straalsund, forced their way into the apartment, and started performing CPR. Two days later, Straalsund died from her injuries, and Henderson is currently being held in the King County Correctional Facility on a \$2 million bond.

According to the *Tri-City Herald*, "There was never any indication of abuse in the couple's relationship," and Henderson's friends say they were shocked by the news of his arrest. "At first I thought it was a fucked-up joke," says Jacky Chan, who grew up with Henderson. "Everyone was just astonished. I'd never heard of Casey getting in a fight or even being aggressive."

While stories like this, of people taking LSD and getting violent, are widely spread by the media, they often aren't true. "When we've been able to investigate stories where someone takes LSD and goes crazy," says Fadiman, "it almost always turns out it wasn't actually LSD." Fadiman says Henderson may have inadvertently taken N-bomb, another psychedelic administered by tab. "Unlike LSD, where if you take too much, you just trip more, with N-bomb, you can have some terrible side effects," Fadiman says, including paranoia and rage.

Whatever happened that day, psychedelics can clearly lead to poor outcomes, and at the end of my month of microdosing, I started to suspect it wasn't for me. My work was more focused than ever, but my anxiety wasn't improving. On microdose days, I felt amped up, like I'd drank too much 5-Hour Energy, and I was no less worried that my girlfriend was going to get run over and die in the street than I was before. This, Fadiman says, happens

to some people. Microdosing enhances your senses, and so, if you're already anxious, it may become more pronounced.

For those people, he says, full doses could be more effective. This seemed counterintuitive: If a minuscule amount of a drug makes me feel like I'm hopped up on caffeine, won't a full dose make me really freak out?

There was only one way to find out. And I still had one tab of acid left.

.....

All of the researchers I spoke to said the same thing: Setting is key. I needed to go somewhere calm and quiet where I could close off the outside world and turn inward. For this reason, it seemed wise to leave the noise of the city, so I scoured Airbnb for the ideal location. I found it in a mother-in-law apartment on a tiny island in the middle of the Columbia River. The listing failed to mention that it was downwind of a paper mill and the air smelled of rotten eggs and dog farts, but,

like the locals say, you get used to it. Soon after unpacking, I dropped the last little piece of Popeye blotter paper onto my tongue, lay down, closed my eyes, and let it begin.

Listening to the story of someone else's acid trip is like listening to someone else's dream: It's boring. There's just no way to convey how vivid it was at the time—how, when I stared at an unlit candle, it started to melt. How a blank wall became a sunset. How a mirror become a cave. Fadiman likens it to describing sex to a virgin: You might get the basic idea, but the retelling just can't capture the act.

Acid strips the context from everything. Or at least that's what I scrawled in looping, unfamiliar handwriting during hour two of the trip, along with *We're all just meat sacks* and *Life is worth living*, which, in the clear light of day, I realize is a Justin Bieber lyric. These musings seem silly now, as profound as a Trump tweet, but in the moment it felt like I had tapped into some universal truth. I also felt moments of terror, as if I were trapped in my body, and then moments of great tranquility and freedom, as if I were floating through space with no body at all.

Eventually, after seven hours of visions and revelations, I fell into a deep, dreamless sleep.

When I woke up the next day, I knew immediately that it hadn't worked. While the Johns Hopkins study and others show that hallucinogens can have a remarkable and transformative effect, one psychedelic experience was not going to fundamentally change my life. Any truths that I discovered evaporated soon after the drug wore off, but I did come away with one realization: There is no easy fix for my anxiety. The reality is, my girlfriend *will* die someday and I will die someday too, and coming to terms with that is going to take work, not drugs. LSD—whether in micro or macro doses—is not the solution to my problem, but, I finally realized, therapy might be.

I have my first appointment next week. ■

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# SAVAGE LOVE

Defining Decency Down **BY DAN SAVAGE**

*My wife and I have a decent sex life. Pretty vanilla, but we're busy with work, chores, and life in general with two small kids, so I can't complain too much. About a year after having our second kid, I went down on my wife. As usual, we both enjoyed it greatly. Unfortunately, about a week later she got a yeast infection. She attributed the YI to the oral, and since then I am strictly forbidden from putting my mouth anywhere near her pussy. I understand that YI are no fun, painful, and embarrassing. I understand her reluctance. But I've never heard of oral sex causing YI, although I realize I might be misinformed. How do I win back her trust to let me go down on her? No one is about to mistake me for Sting when it comes to my endurance during intercourse, so having the ability to pleasure her without penetration is important.*

*Dirty Mouth Guy*



JOE NEWTON

"Yeast is not an STI," said Dr. Anika Denali Luengo, an ob-gyn in Portland, Oregon. "Yeast (candida) is a normal denizen of the vagina, and an infection simply means there is an overgrowth of it on the vulva or in the vagina."

People are likelier to get a yeast infection—or likelier to experience yeast overpopulation, since yeast is a citizen of Vagina City—when they're on antibiotics, they have diabetes, or their immune system has taken a hit.

"Oral sex can be a slight risk factor in transmission of candida," said Dr. Denali Luengo, "but the frequency of candidiasis is not increased by the frequency of sex, so it may not happen next time. Also, if her symptoms developed one week later, it could have been pure coincidence."

A coincidence—that was my hunch when I read your letter, DMG.

"Luckily, they are easy to treat—over the counter miconazole or the single-dose pill fluconazole—and are basically just a nuisance and present no major health risks," said Dr. Denali Luengo.

*I got divorced five years ago after a 15-year marriage that produced two children who are now 13 and 6. When their mother moved out, she left pretty much everything. I took the wedding mementos—dress, video, photo albums—and threw them in a trunk. I have not looked at them since. Last night, my girlfriend of almost a year told me she thinks it is "really fucked up" that I still have this stuff. Is it?*

*Box Of Mementos Bothers*

It's not, BOMB. Your marriage is a part of your past—it shaped the man you are today, the man your current girlfriend claims to love—and your children are a product of that marriage. Even if you never looked at those items again, even if they held no sentimental value for you (and it's fine if they do), one day your children might want to see those pictures or watch that video or handle that dress. And any attempt to erase your first marriage—by stuffing those items down the memory hole—could be interpreted by your children as evidence that you would have erased them too, if you could have.

Your girlfriend is a grown-up, and she needs to act like one. She's free to think it's fucked up that you still have those wedding mementos, of course, but it's ultimately none of her business and she needs to STFU about it.

*I'm a 31-year-old gay man. I grew up in a conservative town and got a late start exploring my sexuality. I lost my virginity at 26, but I lacked the confidence to really allow myself to enjoy sex until I learned how to enjoy the present moment. I really hit my stride a couple of months ago, and now the floodgates have opened. I get on Grindr and have sex up to three times a week. I feel in my gut that this isn't a*

*compulsion so much as an exploration, and something I need to get out of my system while I search for a monogamous relationship. As long as I'm safe, do you see any problem with me fucking around for a while?*

*Please Don't Use My Name*

You're on your cumspringa, PDUMN. Most gay men have at least one. Be safe, get on PrEP, remember that HIV isn't the only sexually transmitted infection (use condoms), enjoy yourself, and be kind to the guys you meet on your cumspringa (even those you don't expect to see again). And if a monogamous relationship is what you ultimately want—and monogamy is a fine choice—telling yourself that sexual adventures are something you have to get out of your system first is a mistake. People who convince themselves that serious commitment means the death of sexual adventures—particularly people who enjoy sexual adventures—will either avoid commitment entirely or murder the ones they make so they can have sexual adventures again.

I'm not saying you have to be nonmonogamous, PDUMN. I'm saying a couple can be exclusive and sexually adventurous at the same time. I'm also saying the person you are now—a person who enjoys sexual adventures—is the person you're likely to be after your cumspringa is over and you're ready to make a commitment.

*I'm a straight-identified guy in my early 30s. I am married, but my wife lives in another part of the country and we're doing an open relationship until she moves to live with me. Last weekend, I met a girl at a bar who ended up coming home with me, and she turned out to be a pre-op trans woman. I'd never been with a trans person before, so I decided to just roll with it and ended up having a pretty good time. Over the course of the weekend, I started to get the sense that she really liked me and maybe even considered me boyfriend material. I want to see her again, but I'm not really available for a serious relationship. Knowing the kind of unbelievable shit trans people have to deal with, I feel like it would be unfair to string her along. She is not aware of my marital status. What should I do?*

*Can't Think Of Funny Acronym*

O brave new world that has such straight-identified guys in it.

Anyway, CTOFA, here's what you should do: Get in a time machine and go be completely—what's the word?—oh right, go be completely straight with this woman *before you take her home from that bar*. You're married and doing the LDR thing and the marriage is open and you're available for fun but nothing more.

No time machine? Then handle it the same way you would if you'd deceived some cis woman—excuse me, if you'd accidentally gotten some cis woman's hopes up by failing to mention the wife. Level with her—you're married—and let the nips fall where they may. She might be angry or she might not give a wet squirt (she may not be as interested as you think she is). If she accuses you of making up a wife because you don't want to date a trans woman, it shouldn't be hard to prove your wife—and your marriage—exists.

Finally, CTOFA, you say it would "be unfair to string her along" because of the "unbelievable shit trans people have to deal with." It would be unfair—it would be wrong—to string a cis woman along, too. Stringing people along is wrong, period. ■

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Sarah Ricard Orza in Jessica Lang's Her Door to the Sky. © Lindsay Thomas.

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# THINGS TO DO ARTS & CULTURE

## All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at [strangerthingstodo.com](http://strangerthingstodo.com) [strangerTTD](#) [Stranger Things To Do](#)



**Other Russias: Victoria Lomasko's Graphic Journalism**  
Sat March 11 at Fantagraphics Bookstore and Gallery

VICTORIA LOMASKO

### ART

## Other Russias: Victoria Lomasko's Graphic Journalism

**DON'T MISS** If recent events involving Trump's cabinet are any indication, it's clear that high-ranking officials in Russia and the United States have a lot to say to one another. Great. Hopefully Trump's cabinet gets so cozy with Russia that they choose to self-deport. In the meantime, it'd be nice if we non-high-ranking US and Russian officials got together to share stories about combating our respective authoritarian dictators. Enter dissident artist Victoria Lomasko's book of graphic journalism about leftist resistance to the Kremlin, *Other Russias*, which was just published in English. In the book, you'll learn about the lesbian separatist art communities of Russia and see drawings of the *Forbidden Art* trials. You can compare your memories of Trump rallies and the Women's March

with Lomasko's depiction of the 2012 Nationalistic Bloc March and the Pussy Riot Solidarity Bloc March in Moscow. Her work will also be on display in this exhibit of contemporary Russian comix curated by Jose Alaniz, a UW professor in the department of Slavic Languages & Literatures. At the opening reception, Lomasko (and her translator) will be on hand to discuss other connections and disparities between the two efforts. *Naslazhdai'sya. (Fantagraphics Bookstore and Gallery, opening reception Sat March 11, 6-9 pm, free, through April 5)* **RICH SMITH**

*We also recommend...*

### ART EVENTS

**Capitol Hill Art Walk:** Capitol Hill, Thurs March 9, 5-8 pm, free  
**Critical Issues in Contemporary Art Practice:** Lise Soskolne: Henry Art Gallery, Thurs March 9, 7-8:30 pm, free  
**Georgetown Art Attack:** Various venues, Sat March 11, 6-9 pm, free

### MUSEUMS

**African Renaissance:** Seattle Art Museum,

Wed-Sun, \$25, through July 16

**Big Picture: Art After 1945:** Seattle Art Museum, Wed-Sun, \$25

**Chris Maynard: Featherfolio:** Bainbridge Island Museum of Art, March 11-June 4, free  
**Chuck Close Photographs:** Henry Art Gallery, Wed-Sun, \$10, through April 2

**Divine Ammunition: The Sculpture of Al Farrow:** Bellevue Arts Museum, Tues-Sun, \$12, through May 7

**Electric Coffin: Future Machine:** Bellevue Arts Museum, Wed-Sun, \$12, through Sept 10

**Everything has been material for scissors to shape:** Wing Luke Museum, Tues-Sun, \$14.95, through April 16

**Inye Wokoma: An Elegant Utility:** Northwest African American Museum, Wed-Sun, \$7, through May 28

**Jacob Lawrence: The Migration Series:** Seattle Art Museum, Wed-Sun, \$25, through April 23

**Jennifer West: Film Is Dead...:** Seattle Art Museum, Wed-Sun, \$25, through May 7

**Jim Woodring: The Pig Went Down to the Harbor at Sunrise and Wept:** Frye Art Museum, Tues-Sun, free, through April 16

**John Grade: Middle Fork:** Seattle Art

Museum, Wed-Sun, free

**Kraft Duntz featuring Dawn Cerny: Fun. No Fun.:** Henry Art Gallery, Wed-Sun, \$10, through Sept 10

**MOTHA and Chris E. Vargas present: Transhstory in 99 Objects:** Henry Art Gallery, Wed-Sun, \$10, through June 4

**Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection:** Seattle Art Museum, Wed-Sun, \$20, through May 23

**Swedish Crime Scenes:** Nordic Heritage Museum, Tues-Sun, \$8, through April 2

**We Are the Ocean: An Indigenous Response to Climate Change:** Wing Luke Museum, Tues-Sun, \$14.95, through Nov 12  
**Year of Remembrance: Glimpses of a Forever Foreigner:** Wing Luke Museum, Tues-Sun, \$14.95, through Feb 11, 2018

### GALLERIES

**Aftermath: Local Artists on African American Experience:** Shoreline City Hall, Mon-Fri, free, through April 21  
**Akio Takamori: Apology/Remorse:** James

*Continued* ►



**seattle FringeFest 2017**  
MARCH 23 - APRIL 1  
\$10-\$15 PER TICKET

**WAR BRIDE**  
By Rebekah Dawn  
3/25 3:45pm  
3/26 12:30pm  
3/31 6pm  
4/1 4pm  
Directed by Andrew McGinn Eclectic Theater 1214 10th Ave.

**Carry We Openly**  
3/23 7PM 3/30 8:45PM  
3/25 4PM 4/1 5:45PM

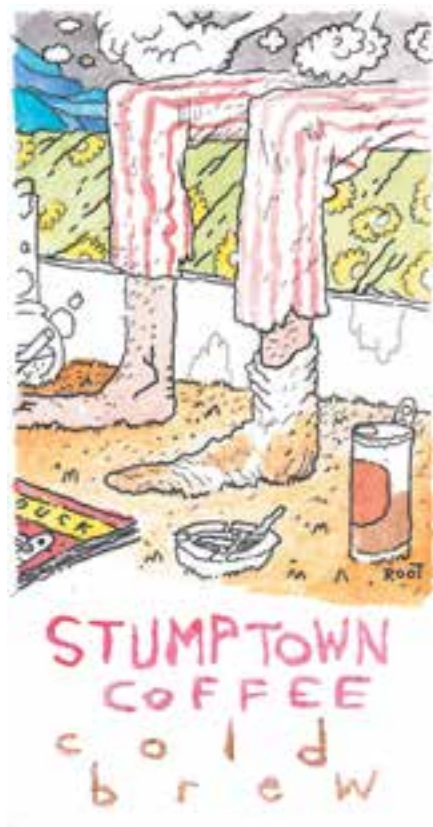
**CUDDLING WITH STRIPPERS**  
3/25 @ 7:45PM; 3/29 @ 8PM; 3/31 @ 10PM; 4/1 @ 9:45PM

**BECOMING MORE LESS CRAZY**  
3/24 @ 6PM; 3/25 @ 2PM; 3/29 @ 7PM; 4/1 @ 7:15PM

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Find more about this & other shows throughout the region at:  
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## THINGS TO DO ARTS & CULTURE



GETTY IMAGES

Harris Gallery, Wed-Sat, free, through April 1  
**Carolyn Gracz: Land Marks:** Shift, Fri-Sat, free, through April 1

**A Closer Look:** Pivot Art + Culture, Tues-Sun, \$5, through Feb 26

**Dan Attoe: New Drawings:** Greg Kucera Gallery, Tues-Sat, free, through April 1

**The Design of Dissent:** Civilization, Mon-Sat, free, through April 6

**Efrain Almeida: Trance:** James Harris Gallery, Wed-Sat, free, through April 1

**Future Isms:** Glassbox Gallery, Wed-Sat, free, through April 15

**John Grade: North:** Davidson Galleries, Tues-Sat, free, through March 25

**Josh Faught: Sanctuary:** St. Mark's Cathedral, free, through July 31, 2018

**Marita Dingus: The Gathering:** Traver Gallery, Tues-Sat, free, through April 2

**Michael Kenna and Mark Thompson:** G. Gibson Gallery, Wed-Sat, free, through April 22

**Northwest Nature:** SAM Gallery, Wed-Sun, free, through March 15

**Robert Pruitt: Planetary Survey:** Prographica, Tues-Sat, free, through April 29

**Susan Skilling: Paintings:** Greg Kucera Gallery, Tues-Sat, free, through April 1

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FOOD & DRINK

## Pi Day Pie-Eating Contest

**DON'T MISS** "Ten will enter, one will win," promises the Pi Day Pie-Eating Contest's Facebook page. So just like *Mad Max: Beyond Thunderdome*, but with more contestants and fewer chain saws strapped to the side of a dome-shaped death cage. What do those 10 contestants stand to win, besides an upset stomach? A \$25 gift card to Serious Pie, fittingly. The pies they will be stuffing themselves with will also come courtesy of Tommy D, being of the coconut-cream variety that the Dahlia Bakery does so well. Why should you go, other than to compete for a meager amount of pizza? Well, because there is no more perfect marriage than a charcuterie and Gruyère baguette from nearby Rain Shadow Meats and an hour spent watching people make asses out of themselves. Schadenfreude, baby. (*Occidental Square, Tues March 14, noon-1 pm, free*) **TOBIAS COUGHLIN-BOGUE**

*We also recommend...*

**Bacon Eggs & Kegs:** CenturyLink Field, March 11-12, 11 am-3 pm, \$40/\$35

**Dine Around Seattle:** Various locations, Sun-Thurs, \$18-\$44, through March 23

**Guest Chef Night: Gerold Castro:** Fare-Start, Thurs March 9, 5:30-8 pm, \$29.95

**Hightower Cellars Wine Dinner:** Joule,

Sun March 12, 6 pm, \$125

**International Dumpling Crawl:** Wing Luke Museum, Fri March 10, \$42.95, through March 24

**Vegetarian Tamale-Making Class:** El Centro de la Raza, Sat March 11, 10 am-12:30 pm, \$75

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### QUEER

## Roller Skates + Rainbows

**DON'T MISS** It's time to strap on some roller skates (and not a dildo, for once in your life) and head south: The queers are taking over the roller rink. Bring your finest gold and rainbow attire. No need to arrive on wheels, as skate rental is included with your ticket, along with a 16 ounce Rainier beer, popcorn, and a raffle ticket for a surprise drawing. You will want to pack some cash, though—CHEER Seattle will be accepting donations for their various charitable endeavors. Sorry, kiddos—this one's 21+. Wouldn't want any impressionable youth to see a bunch of drunk homosexuals dressed like clowns careening into the popcorn dispenser. (*Southgate Roller Rink, Fri March 10, 8:30 pm, \$20 adv/\$22 door, 21+*) **MATT BAUME**

*We also recommend...*

**Mimosas Cabaret:** Unicorn, Sat-Sun, 1 pm, \$25, through May 28, 21+

**Rapture featuring artStar Charlatan & Miss Texas 1988:** Timbre Room, Sat March 11, 10 pm, \$10, 21+

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### READINGS & TALKS

## David Bosworth

**DON'T MISS** David Bosworth, former director of the University of Washington creative writing program and author of several books of cultural criticism, is old enough to remember Fukuyama declaring modern history over, effective 1989. All the major intercontinental wars were won or otherwise settled, democracy won, capitalism won, everything was going to be great forever, amen. Then 2001 happened. Then came the War on Terror, the Great Recession, and the ascension of a bankrupt-real-estate-magnate-turned-reality-television-star to the Oval Office. In his latest book, *Conscientious Thinking: Making Sense in an Age of Idiot Savants*, Bosworth argues our 20th-century solutions aren't working and that we need to adopt postmodern solutions to solve our

*Continued ►*

HOST + CO-HOST OF THE PODCAST  
**SERIAL**  
**SARAH KOENIG + JULIE SNYDER**

**Binge-Worthy Journalism: An Evening with Sarah Koenig & Julie Snyder**  
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# Moisture Festival

## Comedy Varietè



**ZIN-PHOMANIAC**

*Old Vine Zinfandel*

Seattle's Springtime Joyride **March 16 - April 9**

pictured: Patrick McGuire, Godfrey Daniels, Kevin Joyce, The One & Only Inga, Martha Enson

photos: John Cornicello, Michelle Bates, Robert Falk, Tito Fuentes





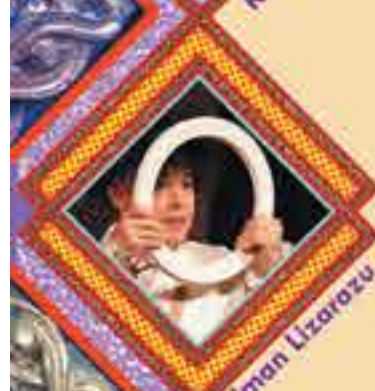
# Moisture Festival Varietè at HALE'S PALLADIUM

Opening Night Thursday March 16  
Varietè March 16 - April 9  
Wed - Thurs 7:30pm  
Fri & Sat 7:30pm &  
**10:30pm (18+)**  
Matinees 3pm Sat & Sun  
(3pm & 7:30pm all ages)



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Ariele Ebacher \* Armitage Shanks \* Avner the Eccentric \* Baby Gramp  
Charlie Brown \* Chicken Sinatra \* Christian Swenson \* Clay  
Dr. Calamari & Acrophelia \* Dr. Owl \* Dream Frohe \* Duo Rose  
Fugazi \* Godfrey Daniels \* Harry Levine \* Henrik Bothe \* High  
Hot Damn Scandal \* Iman Lizarazu \* Jan Damm \* Jason Me  
Johnnyjetpack presents: "Junior's report" \* JuggleMania \* Kamikaze  
Louie Foxx \* Master Payne \* Matthew "Poki" McCorkle \* Max Bromi  
Pamela Donohoo & Mei Wang \* Paper Doll Militia \* PepperJil  
Wonder Show \* Ron W. Bailey \* Rose-City Acro Devils \* Smirk  
Tempo Turn \* Teresa Tudury \* Tho



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Tanya Brno

## Moisture Festival Cabaret at BROADWAY PERFORMANCE HALL Libertease Cabaret

March 24 & 25 18+

Fri & Sat 7:30pm & 10:30pm

## Libertease Cabaret

March 31, April 1 18+

Fri & Sat 7:30pm & 10:30pm

### Special Event:

Burlesque Afloat Cruise  
on The Islander Yacht 21+  
Sun. April 2 6:30pm - 9:30pm



ys there! Always fun!

\* Alexander Makardish \* Allez-OOPS \* Amy Engelhardt \* Amy G  
\* Baudboys \* Bill Robison \* The Bobs \* Camille Swift \* Carla Ulbrich  
\* Martin's Puppet Theater \* Coventry & Kaluza \* Curtis Carlyle  
\* Esther de Monteflores \* Evgeny Vasilenko \* Famiglia Gentile  
\* n Spirits \* Hilby ... Skinny German Juggling Boy \* Hoop Duality  
\* jias \* Jason Victor Serinus \* Jesse Finkelstein \* John Carney  
\* FireFlies \* Karen Quest \* Kevin Joyce \* Kevin Murphy \* Lady Heather  
\* sta \* Maxim Voronin \* Miss Ekaterina \* Mud Bay Jugglers \* NANDA  
\* l & Jack \* Randy Cabral \* Rob Torres \* Ron Pearson's Mystery  
\* ! \* Snake Suspenderz \* Splinter Dance Company \* Sylvia Rose  
\* mas John \* Tom Noddy \* Zero Boy



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info/schedules: [moisturefestival.org](http://moisturefestival.org)



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The One The Only Inga by Robert Faulk

# Libertease Cabaret & Speakeasy

Burlesque Afloat  
The Islander Yacht  
Sunday - April 2



8 SHOWS AT  
BROADWAY  
PERFORMANCE  
HALL

March 24 - 25

March 31 - April 2

ARMITAGE SHANKS \* BABETTE LAFAYE \* BLANCHE DEBRIS \* CAELA BAILEY \* DUO RÊVES \* EDDIE VAN GLAM  
EMPEROAR FABULOUS!!! \* EZRA WEILL \* FUGAZI \* HOUSE OF VERLAINE \* IVA HANDFULL \* J. VON STRATTON  
KEVIN JOYCE \* LAYNE FAWKES \* LILY VERLAINE \* LUMINOUS PARIAS \* MADAME X AND HER LAWYER  
MERAKI DUO ACROBATICS \* MISS EKATERINA \* MISS INDIGO BLUE \* MOD CAROUSEL \* MS. BRIG HOUSE  
MYSTIC O'REILLEY \* PARIS ORIGINAL \* PATRICIA CHARMS \* PERSEPHONE ILLYRI \* REDBONE \* RUBY MIMOSA \* SPICE  
SYDNI DEVERAUX \* TAMARA THE TRAPEZE LADY \* TANSY \* TANYA BRNO \* THE ONE THE ONLY INGA  
THE SHANGHAI PEARL \* TRIXIE LITTLE \* TROJAN ORIGINAL \* VIOLETTA BERETTA \* WAXIE MOON \* ZORA VON PAVONINE  
MUSIC: THE GEORGETOWN ORBITS \* MILES AND KARINA \* STEVE FLYNN

## Moisture Festival Show Bands 2017:

**Doc Sprinsock and the SANCATORS** - Eben Sprinsock - alto sax, leader, Cate Gerhart - flute, piccolo - Liz Dreisbach, clarinet  
Bernice Maslan, clarinet - Marianne Tatom, clarinet - Brooke Leary, alto sax - Tom Sackett, tenor sax - Eric Klobas, trumpet  
Thaddeus Spae, trombone - Heather Weihi, trombone - Andrew Nelson, tuba, Paul Black, drums  
**Fremont Philharmonic** - Kiki Hood, band leader, bass, kazoo, recorder, singin' - Sasha Malinsky, drums - Stuart Zobel, guitar  
salamandir, tuba - Clayton Murray, euphonium - Julia Kingrey, bassoon - David Barnes, soprano & tenor saxes - David Cole, cornet  
Christopher Peterson, clarinet - Mani Rachmiel, flute, piccolo, and alto sax  
**Naked Truth** - Mark Ettinger, piano, guitar, voice, misc., bandleader - Kate Copeland: organ, mandolin, voice - Dune Butler: acoustic, electric and moog basses  
Eric Vanderbilt-Matthews: reeds, misc. - Cutts Peaslee: Drums, percussion  
**The Georgetown Orbits** - Orion Anderson - band leader, Guitar - Cale Wilcox - Bass - Timothy Conroy - Vocals/Keys/Trumpet  
Harald Bell - Drums - Sean Jensen - Saxophone/Clarinet - Colin Pulkrabek - Trombone  
**Choroloco**: Brandi Ledferd - Naoyuki Sawada - Stuart Zobel

Artist schedules \* Information \* Calendar & Tickets: [moisturefestival.org](http://moisturefestival.org)



2017 Moisture Festival Producers - Ron W. Bailey, Jennifer Wensrich, Tim Furst, Maque DaVis, Mike Bailey  
Burlesque Coordinators: Cathy Sutherland, Martha Enson, David Crellin  
Moisture Festival Board of Directors: Maque DaVis, Ron W. Bailey, Jennifer Wensrich, Tim Furst, Phil O'Brien, Charly Castors  
Mike Bailey, Tom Hillier, Marv Osterhout, Bob Greco, Katherine Bragdon, Sandy Neale, Shirley Thom, Amanda Lee



Moisture Festival Photographers: Michelle Bates, John Cornicello, Robert Faulk, James McDaniel  
Videographers: Allan Plockton, Ambohda



## THINGS TO DO **ARTS & CULTURE**

postmodern problems. I went to graduate school at UW and physically saw Bosworth only one time. If he's coming out of his writing den to give us some answers, they're worth paying attention to. (*University Book Store, Fri March 10, 7 pm, free*)

**RICH SMITH**

*We also recommend...*

**Abeer Y. Hoque and Friends:** Elliott Bay Book Company, Fri March 10, 7 pm, free  
**Ask the Oracle: Melissa Febos, Elissa Washuta, and Quenton Baker:** Fireside Room at Sorrento Hotel, Tues March 14, 7:30-8:30 pm, free

**Coll Thrush: The Transformative Native Presence in Seattle and London:** Folio: The Seattle Athenaeum, Wed March 8, 7 pm, \$10

**Kevin Canty: The Underworld:** Elliott Bay Book Company, Tues March 14, 7 pm, free  
**Kevin Craft Book Launch: Vagrants & Accidentals:** Open Books, Fri March 10, 7 pm, free

**Lena Khalaf Tuffaha: Arab in Newsland:** Open Books, Sat March 11, 7 pm, free  
**Melissa Febos: Abandon Me:** Elliott Bay Book Company, Mon March 13, 7 pm, free  
**Molly Peacock:** University Book Store, Tues March 14, 7 pm, free

**The Next Administration: What's in Store for WA's Lands & Waters:** Naked City Brewery, Mon March 13, 6:30 pm, free  
**Pop-Up Magazine:** Town Hall, Thurs March 9, 7:30 pm, \$25

**Short Stories Live: Stories from McSweeney's Quarterly Concern:** Town Hall, Sun March 12, 2 pm, \$13

**Tim Egan:** Seattle Center Upper Level Center House, Sat March 11, 3 pm, free

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FILM

## The Third Man

**DON'T MISS** Based on the novella by Graham Greene, Carol Reed's aesthetically impeccable, intellectually terrifying film noir of 1949 follows an American writer lured by a friend to postwar Vienna, where he's thrust into a mind-twisting nightmare of betrayal, crime, and murder. Well-received in its time, *The Third Man* has earned a reputation as one of the finest films ever made. Starring Joseph Cotten, Orson Welles, and a wonderfully creepy zither soundtrack. (*Scarecrow Video, Thurs March 9, 7 pm, free*) **DAVID SCHMADER**

*We also recommend...*

**All About Eve:** Pacific Place & Varsity Theatre, Wed March 8, \$11/\$13

**Before I Fall:** Sundance Cinemas

**Fences:** Varsity Theatre

**The Fifth Element:** Scarecrow Video, Mon March 13, 7 pm, free

**Get Out:** Various locations

**Goodfellas:** Central Cinema, March 10-14, \$8 adv/\$10 DOS

**Happy Hour (Ryūsuke Hamaguchi):** Northwest Film Forum, Wed March 8 & Fri March 10, 7 pm, \$16

**Hidden Figures:** Sundance Cinemas & Admiral

**I Am Not Your Negro:** Various locations

**Kedi:** SIFF Cinema Uptown & Guild 45th

**La La Land:** Various locations

**Lion:** Sundance Cinemas & Admiral

**Logan:** Various locations

**Manchester by the Sea:** Sundance Cinemas

**Mean Girls:** Scarecrow Video, Tues March 14, 7 pm, free

**Moonlight:** Sundance Cinemas

**The Rules of the Game:** Northwest Film Forum, Sun March 12, 7 pm, \$12

**SHRIEK: The Wicker Man + Happy Hour Heckling:** Naked City Brewery, Sun March 12, 6:30 pm, \$10/\$15

**Twin Peaks: Fire Walk with Me:** Seattle Art Museum, Fri March 10, 7 pm, \$10

**A United Kingdom:** Guild 45th

**Viva Italia! Italian Film from Neorealism to Fellini: City of Women:** Seattle Art Museum, Thurs March 9, 7:30 pm, \$8, through March 16

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### PERFORMANCE

## Katya Kabanova

**DON'T MISS** In this opera of romantic tragedy full of original music inspired by Slavic folk songs, celebrated Czech composer Leoš Janáček weaves a story of isolation, provincial oppression, true love, and familial dysfunction. It is relatively rare to come across a full production of Janáček's opera, which NPR described as having one of the most subtle of all villains: "In his dark drama *Katya Kabanova*, Leos Janáček gives us one of the most unusual and contemptible villains in any opera, and one of the most disturbing, as well: the sort of person who can live among us, quietly and without anyone objecting. She's a little old lady, a respected citizen and the mother of a grown son. She also thinks that her own way of judging what's moral, and what's not, is the only way—and that anyone who disagrees, even those closest to her, must pay a terrible price. And the people around her? They look the other way. They can't condemn her intolerance without reexamining their own." Just thinking about her gives me chills. This is a rare treat, and a dive into respectability politics (oh, so relevant). It's an all-new production by Australian director Patrick Nolan. (*McCaw Hall, Wed March 8, March 10-11, 7:30 pm, \$25-\$272*) **JEN GRAVES**

*We also recommend...*

**Bright Half Life:** New Century Theatre Company at 12th Avenue Arts, March 9-11, \$35-\$40

**Bring Down the House:** Center Theater, March 8-12, \$31-\$45

**Dance Theatre of Harlem:** Paramount Theatre, Sat March 11, 8 pm, Sun March 12, 3 pm, \$28-\$68

**El Sanchez Comedy Album Recording:** Rendezvous, March 9-10, 8 pm, \$12/\$15

**Fist and Shout:** Rendezvous, Wed March 8, 7 pm, \$8/\$10

**The Flux Salon XVII: A Small History of Amal by Amal, Age 7:** Coyote Central, March 13-14, 7 pm, \$5-\$65

**French Kiss:** Can Can, Wed-Sun, \$20-\$125, through May 28

**Macbett:** The Ballard Underground, Fri-Sun, \$18, through March 25

**Made in Seattle: KT Niehoff:** Velocity at 12th Avenue Arts, Thurs-Sun, 8 pm, \$20/\$50, through April 1

**A Moveable Feast:** Nordo's Culinarium, Wed-Sun, 8 pm, \$90, through April 2

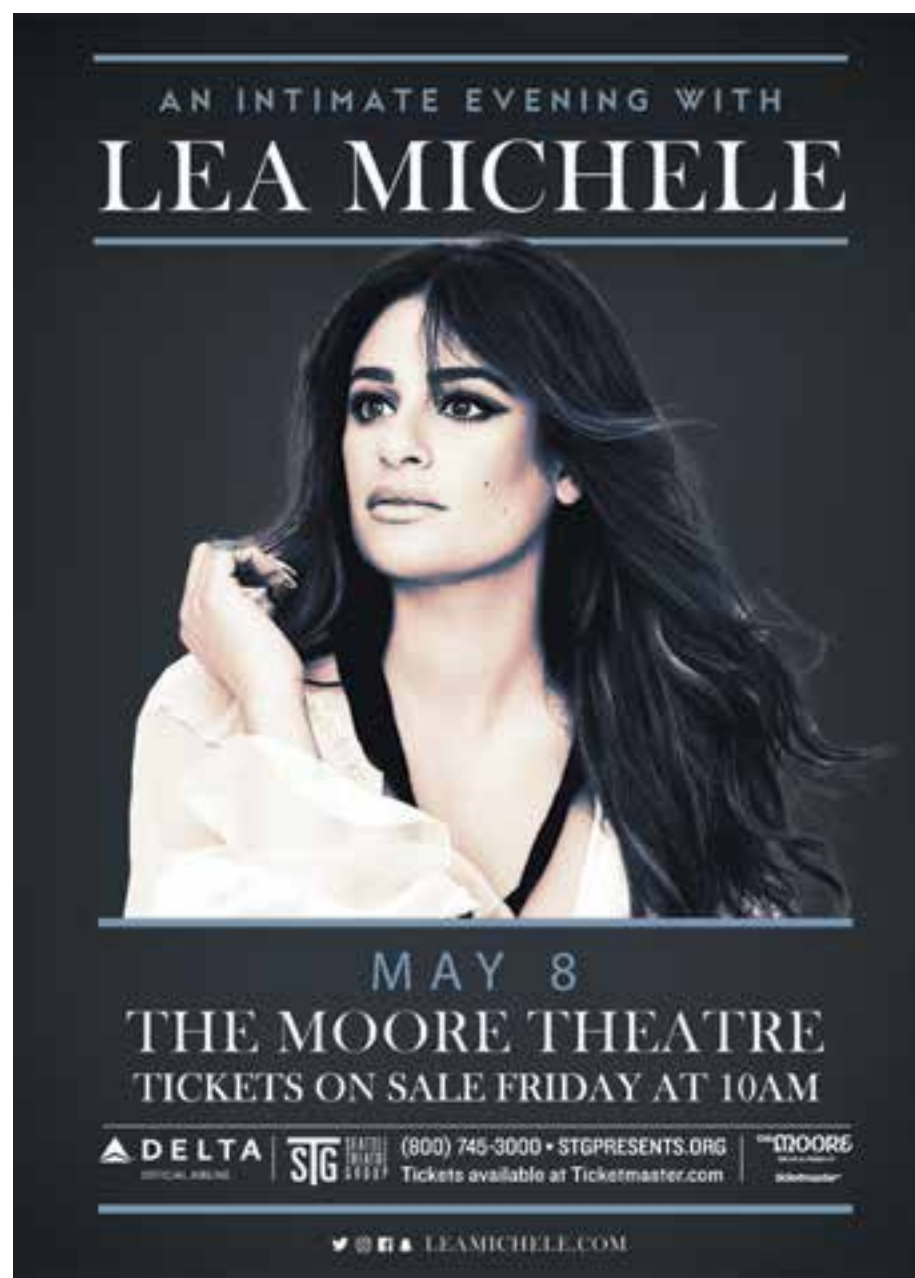
**Ms. Pak-Man: On My Last Heart:** Re-bar, March 9-11, 8 pm, \$20

**Psycho Speed Dating:** Highline, Wed March 8, 7 pm, \$14

**Tribes:** ACT Theatre, Tues-Sun, \$20-\$40, through March 26

**The Unsinkable Molly Brown in Concert:** Benaroya Hall Recital Hall, Sat March 11, 8 pm, Sun March 12, 2 pm, \$20-\$49

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)





EMPORIUM PRESENTS

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**RUSSELL HOWARD ROUND THE WORLD LIVE TOUR**

**& AMY MILLER**  
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**STURGILL SIMPSON**  
SATURDAY SEPT 30 MARYMOORE PARK



# THINGS TO DO MUSIC

## Noteworthy Shows This Week

strangerthingstodo.com @SEAshows



Porter Ray  
Wed March 8  
at Barboza

JAY SCROGGINS

### WEDNESDAY 3/8

#### Porter Ray, Jarv Dee, Cam the Mac, Bruce Leroy, BROC

(Barboza) I still worry about you, Seattle—and your frustrating propensity for missing the moon, staring at the finger pointing at it. Porter Ray, as a millennial Black rapper from Seattle that's *not* necessarily cast as an antidote/alternative to contemporary rap music, has a hill to climb with his new album, *Watercolor*. Sub Pop is a venerable label with worldwide cachet, but if its fan base only has room for the kind of rap act that's too often invoked to prove that *other* kinds of rap are dumb, how are they going to relate to the well-crafted vignettes of a Central District hustler? And are real rap heads in Seattle and everywhere else even checking for hip-hop bearing Sub Pop's two-toned masthead (like they should)? It's a windfall that he landed on the biggest game in town, yes, but don't get it twisted—Porter's artful shit is top-shelf, town-bred intergenerational (peep revered CD MC Infinite on "Arithmetic") game, served neat. Newest single "Lightr" is proof and pudding. **LARRY MIZELL JR.**

#### Ann Wilson

(Moore, all ages) Reasons to go see Ann Wilson (once and future singer of Heart): She boasted

one of the purest, soaringst operatic voices in all of pop music and she might well still have it. She tried to take it when the *Seattle Times'* Patrick MacDonald kept making fun of her weight, but eventually let Heart's manager take ads out in the paper (sample counter-punch: "Get a grip, boob brain"). People called Heart "Little Zep," as though that solved the case, never mind that Heart came on somewhat more melodic and considerably less bombastic. Then the band hit the 1980s and embraced synths and song doctors. If they were ever hip, that sealed their tomb. For hipsters, not listeners. **ANDREW HAMLIN**

#### Lydia Pense and Cold Blood

(Jazz Alley, all ages) Lydia Pense and Cold Blood were a 1960s/'70s Bay Area powerhouse group of hippies who played high-energy, horn-driven, soulful blues rock and R&B. They gave no quarter in delivering earfuls of their proper "East Bay Grease" to the punters, y'all. Damn if they ain't still at it, too—touring, recording, and releasing albums! The current Cold Blood lineup has been together since the 1990s and has evolved into something of a tight, easy-groovin' funk group. That being said, the 1960s Cold Blood version of Barbara Lynn's R&B classic "I'm a Good Woman" still rates on dance floors and reportedly still appears in Lydia Pense and Cold Blood's shows. **MIKE NIPPER**

### THURSDAY 3/9

#### Lettuce, the Russ Liquid Test

(Showbox, all ages) Boston-brewed funk-jazz faves Lettuce celebrate 25 years in 2017. More impressive than their longevity, however, is the fact that the septet still features the core five of its original 1992 lineup, held down by the tight dual work of guitarists Eric Krasno and Adam "Shmeeans" Smirnoff, ramped up by rhythm-section monsters bassist Erick Coomes and drummer/percussionist Adam Deitch, and a horn section driven by sax-juggling extraordinaire Ryan Zoidis. Last year's *Mt. Crushmore* EP might be seven songs short, but it hits hard with dark shades of psychedelic soul, stealthy, chugging grooves, and 1970s-era Tower of Power-inspired brass arrangements that add an urgent quality to the instrumental propulsion. These dudes are pros, no doubt about that. **LEILANI POLK**

#### Helado Negro, Lilac

(Vera, all ages) Sure, Roberto Carlos Lange (stage name: Helado Negro) can get weird when he wants to. Catch him onstage with the Tinsel Mammals—twirling, tinsel-covered dancers he counts as bandmates—while he performs his Zoloff-coated glitch-pop and you'd agree. But Lange's strangeness isn't of the acid-eating, mind-stretching, societal-norm-testing variety, it's a mirror held to the very human

strangeness that exists within all of us. The longer Lange makes music as Helado Negro, the more he seems to stray from the wispy, lo-fi Caribbean grooves of his early days, increasingly embracing his lyrical side, his bare voice, and emotion in similar fashion to other lovable oddballs like Devendra Banhart. **TODD HAMM**

#### Bob James Quartet

(Jazz Alley, all ages, March 9–12) Bob James wrote the theme to *Taxi*, which seals his fame in my book! No, but (more) seriously, he's one of Quincy Jones's discoveries, in a long Quincy Jones career of discovering people; James pioneered the use of electronic keyboards and synthesizers in mostly mainstream jazz; his fans include Ghostface Killah, Run-D.M.C., and LL Cool J, who have all sampled his revelatory cover of Paul Simon's "Take Me to the Mardi Gras" (think of that tinkling groove you hear in Run-D.M.C.'s "Peter Piper," LL Cool J's "Rock the Bells," and, bless my soul, Missy Elliott's "Work It"); and he titled his early albums with weird references to numbers. Check him out with guitarist Perry Hughes, drummer Billy Kilson, and bassist Michael Palazzolo. If you're lucky, you'll hear that "Rock the Bells" bit thrown in with a grin. **ANDREW HAMLIN**

#### Hayley Kiyoko

(Crocodile, all ages) These days, we don't get

*Continued* ►



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**thao (of the get down stay down)**  
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w/ kimball allen

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## THINGS TO DO MUSIC

the pop star we want, we get the pop star we deserve. Mainstream pop music is currently past its peak of genre fusion, rapidly becoming just a milquetoast shelf from which EDM shillers can sell festival tickets. Because of this, social issues in pop music, possibly better tackled by other genres, take form as trending lyric topics. Hayley Kiyoko, a young singer riding just that trend, has reached her current popularity thanks to her hit "Girls Like Girls," an effigy to burn of summertime boyfriends that simmers with the (obvious, yet still handy in example) declaration that that boyfriend wasn't necessary in the first place. Because girls will always like girls, and it turns out we always have. From a Disney Channel seedling, it's a positive start. If anything, Kiyoko puts a simple face—monosyllabic terms against a warm suburban backdrop—to a complex name: dissecting and declaring one's sexual identity, which is sometimes all pop music is capable of. **KIM SELLING**

### Grounded: Chaos in the CBD, R-Pal

(Kremwerk) New Zealand brothers Ben and Louis Helliker-Hales of Chaos in the CBD deal in a suave brand of house whose tracks abound with convincing simulacra of "real" instruments in the service of making your cares erode like sand castles in gentle tides. They go ga-ga for vocal-augmented tracks and percolating hand percussion; however, you should know that their sets admit no darkness whatsoever, so proceed cautiously. Up-and-coming local techno/house DJ R-Pal (aka Rachel Kramer of the technodad and TUF collectives) proved her mettle—to mention but two examples—with a moving mix of deep, spiritual house tracks on KEXP's *Midnight in a Perfect World* show and a luxuriously spacey techno set opening for the Orb

at Neumos last October. **DAVE SEGAL**

### FRIDAY 3/10

#### somesurprises, Great Spiders, Von Wildenhaus

(Royal Room) Originally the solo project of guitarist/vocalist Natasha El-Sergany, somesurprises have doubled in size twice in recent years, first with the addition of excellent folk-rock guitarist Josh Medina, and then again in live contexts with drummer Nico Sophea and bassist Andrew Scott Young. Now they're poised to release their debut album, *Serious Dreams*, on Seattle's Eiderdown Records (copies of the cassette will be on sale tonight). A gorgeous display of spectral balladry in the Mazzy Star and MV & EE vein, these five hypnagogic songs make you feel as if you're dissolving in solitary bliss under a brilliant constellation. It's very hard to make music like this that doesn't lull you to zzzzz. Instead, somesurprises tap into a wavelength that induces the most sublimely tranquil feelings, while placing a frosty halo on your undeserving noggin. It's wholly holy. **DAVE SEGAL**

### SATURDAY 3/11

#### Black Mountain, zZZ

(Tractor) A reductive take on Vancouver quintet Black Mountain is that they split the difference between the folk of Pentangle and the metal of Pentagram. Impossible as that may sound, it's not that far off the mark, as Amber Webber's mellifluous vibrato anchors their flights of prog-rock fancy. Webber trades vocals with guitarist Stephen McBean, a solid singer in the David Gilmour vein, but she's the band's secret weapon, much like Rabia

Shaheen Qazi was for the late Rose Windows. On their fourth full-length, the Randall Dunn-produced *IV*, Black Mountain segue with grace from the gentle ballad "Line Them All Up" to the slow-burn freak-out "(Over and Over) The Chain," but there are unexpected detours along the way, like "Constellations," a surprisingly successful attempt at Romeo Void-style noir-pop. **KATHY FENNESSY**

#### Trentemøller

(Showbox, all ages) Long the poster boy for brooding yet accessible techno, Denmark's Trentemøller rolls into town with his band to perform cuts from *Fixion*, which came out last September. Ten years after the producer debuted with the ambient-techno classic *The Last Resort*, he's moved on from that album's organic compositions to straight-up electropop on *Fixion*. This tour has seen him taking on lead-singer duties, backed by his band, save for tracks like "River in Me," which features guest vocals courtesy of Savages' Jehnnu Beth. Having gotten his start as a musician in several indie-rock bands, Trentemøller has seemingly come full circle by returning to more song-focused productions and is hitting Seattle after two months of touring in Europe, guaranteeing a tight and bracing performance that may delight fans old and new alike. **NICK ZURKO**

#### Blue Oyster Cult

(Emerald Queen Casino) New Jersey's Blue Oyster Cult are the kind of band someone could get lost in, even though most listeners know them best for their ubiquitous singles "Burning for You" and "Don't Fear the Reaper." And those are great songs, but the band's whole discography, including deeper favorites like "Cities on Flame with

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THINGS TO DO **MUSIC**

**Thao Nguyen**  
Mon March 13  
at Triple Door

SARAH CASS

Rock and Roll” and “Hot Rails to Hell,” have fostered an obsessive following. On BOC’s official site, their fans have assembled a nearly complete list of every single date and set list the band has ever played, so you can know the last time they played “Dominance and Submission” (April 17, 2016, in Beverly Hills). **JOSEPH SCHAFER**

### Gibraltar, Head Like a Kite, Wiscon

(Barboza) A tumultuous rock group with a knack for surging dynamics and rousing buildups, Gibraltar sound like a passionate convergence of Interpol and Built to Spill. Tonight they’re celebrating the release

of their latest album, *Let’s Get Beautiful*. Leader Aaron Starkey cites Lou Reed’s *Transformer* as an inspiration, but *Beautiful* has a heart-on-sleeve brashness that reveals a more blustery take on glam-informed rock—plus, Starkey has way more range than Reed. If anything, *Beautiful* leans more toward New York Dolls’ flamboyant dynamics and emotional fireworks. Seattle’s Head Like a Kite began life as a fun-loving dance-rock band—with sporadic forays into motorik krautrock—headed by ex-Sushirobo guitarist/vocalist Dave Einmo. But recent HLA releases skew darker and more introverted, as exemplified by 2016’s *No Two Walk Together* EP. Forgoing vocals, Einmo explores a deep vein of post-rock intrigue and orchestral somberness à la Tortoise and Rachel’s. “Return to Order” is the jam. **DAVE SEGAL**

### SUNDAY 3/12

#### Emily Wells

(Barboza, March 12–13) My intro to New York-based songstress Emily Wells came via Dan the Automator, her collaborator on the hiphop- and groove-oriented Pillowfight project, and my appreciation of her talents only grew after hearing her dark, poignant, rather lovely 2012 release *Mama*. Her solo output has an ambient, experimental sound, with roots in classical music and blues and jazz-flecked influences that come up most clearly in old-soul, low-toned vocals that can also hit high expressive notes. Her multi-instrumental chops include violin (which she’s played since age 4), viola, and cello (bowed and plucked pizzicato style), as well as analog synths and guitar. She also programs her own beats, practices looping and live sampling when she performs, and isn’t traditionally accompanied by a band. She’s on tour in

support of the 2016 full-length *Promise* and its just-released follow-up, the *In the Hot* EP, of B-sides, remixes, and live arrangements. **LEILANI POLK**

### MONDAY 3/13

#### Thao Nguyen, Johanna Kunin

(Triple Door, all ages) At once both graceful and raw, the voice of Thao Nguyen draws you in with its beguiling complexity. Since 2005, Thao & the Get Down Stay Down have been gradually edging away from their alt-folk roots to a funkier, more beat-heavy sound. Their fourth album, *A Man Alive*, was released last March and was well received. But for this handful of tour dates, Nguyen is going solo, and Seattle is her first stop. Johanna Kunin, aka Bright Archer, who provided backing vocals for *A Man Alive*, will also fill the room with her airy, meditative songs and sinuous piano compositions. **AMBER CORTES**

### TUESDAY 3/14

#### Architects, Stray From the Path, Make Them Suffer

(Studio Seven, all ages) This past August, popular British melodic metal-core band Architects took a crushing blow, as their founding guitarist and songwriter Tom Searle died as the result of a three-year battle with skin cancer. Searle and his twin brother, Dan, started the band back in 2004 and toured the world together while releasing seven albums and playing alongside some of their hardcore heroes. Their most recent album, *All Our Gods Have Abandoned Us*, was released just four months prior to Tom’s death. Dan continues to honor the life and art of his brother by pushing on and playing the music he wrote alongside him. **KEVIN DIERS**

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**TUE 3/14 6:30PM**  
**ARCHITECTS**  
STRAY FROM THE PATH / MAKE THEM SUFFER

**SAT 3/18 7PM 21+ OVER**  
**SECOND COMING**  
TEN MILES WIDE / ONE GUN SHY / DEVILS HUNT ME DOWN

**TUE 3/21 6:30PM**  
**BODYSNATCHER**  
I AM / WICKED WORLD

**WED 3/22 6PM**  
**CHELSEA GRIN**  
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NF | APR 7 • 21 SAVAGE | APR 16 • DAKHABRAKHA | APR 23  
EIGHTH BLACKBIRD | MAY 4 • DREW HOLCOLMB AND THE NEIGHBORS | MAY 5  
AIMEE MANN | MAY 9 • ANDREW McMAHON IN THE WILDERNESS | MAY 10  
TAPE FACE | MAY 13 • JEAN-LUC PONTY | MAY 31 • DAMIEN ESCOBAR | JUNE 9  
SYLVAN ESSO | AUG 18 & 19 • TASH SULTANA | OCT 24

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**REBEL SOULJAHZ**  
with ELI MAC  
APRIL 1 | 8:30PM

<p><b>LETTUCE</b> with THE RUSS LIQUID TEST MARCH 9   9:00PM</p>	<p><b>DESIGNER</b> APRIL 2   8:00PM</p>
<p><b>THE CADILLAC THREE</b> with THE QUAKER CITY NIGHT HAWKS MARCH 10   8:30PM</p>	<p><b>THE TEA PARTY</b> APRIL 4   8:30PM</p>
<p><b>CHRONIXX</b> with KELISSA + MAX GLAZER MARCH 17   9:00PM</p>	<p><b>BISHOP BRIGGS</b> with SHAED + ZIPPER CLUB APRIL 18   8:30PM</p>
<p><b>BIG WILD</b> MARCH 18   9:00PM</p>	<p><b>REAL ESTATE</b> APRIL 19   9:00PM</p>
<p><b>GREENSKY BLUEGRASS</b> with CRIS JACOBS MARCH 30   8:00PM</p>	<p><b>LAURA MARLING</b> APRIL 28   9:00PM</p>

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<p><b>THURSDAY</b> with BASEMENT + TOUCHE AMORE + CITIES AVIV APRIL 15   8:00PM</p>	<p>ALT 102.9 PRESENTS <b>EVERCLEAR</b> with VERTICAL HORIZON + FASTBALL MAY 12   8:00PM</p>
<p>KEXP &amp; SHOWBOX PRESENT <b>BANKS</b> with RAURY APRIL 18   8:00PM</p>	<p><b>BLUE OCTOBER</b> MAY 19   8:30PM</p>

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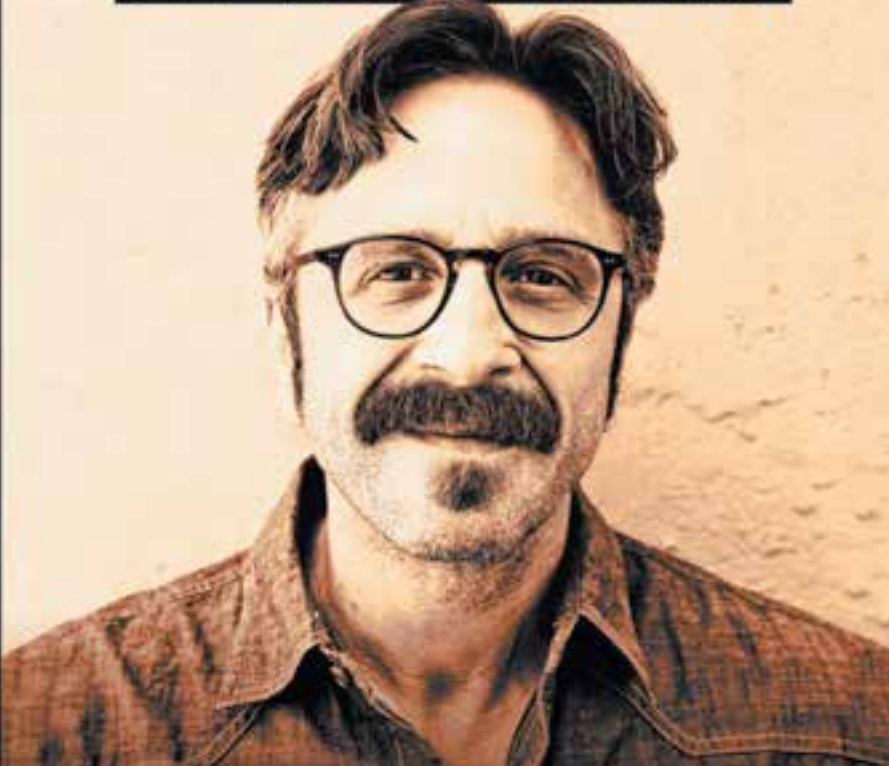
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<p>3.9 Thursday (Rock) <b>SUPERMOTHER, GHOST TOWN WHISTLERS, TRASH DOGS</b></p> <p>3.10 Friday (Global Electro Acoustic) <b>DIRTWIRE</b> ft. David Satori (Beats Antique), Willdabeast, Lapa</p> <p>3.12 Sunday (Live Electronica) <b>YAK ATTACK, EMINENCE ENSEMBLE</b></p> <p>3.16-17 Thursday-Friday (Rock &amp; Roll) <b>ALO (2 NIGHTS!)</b> Rabbit Wilde</p> <p>3.18 Saturday (Americana/Folk) <b>St. Patty's Day Celebration</b> ft. <b>POLECAT</b> The Warren G. Hardings</p> <p>3.23 Thursday (Bluegrass) <b>TROUT STEAK REVIVAL</b> Rain City Ramblers, Sourwood Stringband</p> <p>3.24 Friday (Reggae) <b>SAMMY J</b> Jordan T, Analea</p> <p>3.25 Saturday (DJ/Dance Party) <b>PRINCE &amp; MICHAEL EXPERIENCE</b></p> <p>3.29 Wednesday (Funk/Jazz/Rock) <b>THE WERKS</b> Brothers Gow</p> <p>3.30 Thursday (Funk) <b>DUMPSTAPHUNK</b></p>	<p><b>3.31 BLOCKHEAD + THE HOOD INTERNET</b></p> <p><b>4.1 MOON HOOCH</b></p> <p><b>4.2 ROBERT RANDOLPH &amp; THE FAMILY BAND</b></p> <p><b>4.5 OG MACO &amp; YOUNG GREATNESS</b></p> <p><b>4.6 DJ ABILITIES</b></p> <p><b>4.7 THE JUAN MACLEAN</b></p> <p><b>4.9 LIL DEBBIE</b></p> <p><b>4.11 THE DEER</b></p> <p><b>4.13 JENNY &amp; THE MEXICATS</b></p> <p><b>4.14 JAZZ IS PHISH</b></p> <p><b>4.15 MINNESOTA</b></p> <p><b>4.18 CORY HENRY &amp; THE FUNK APOSTLES</b></p> <p><b>4.19 BILAL</b></p> <p><b>4.20 DEAD PREZ</b></p> <p><b>4.21 ANTIBALAS</b></p> <p><b>4.22 LAS CAFETERAS</b></p> <p><b>4.27 HEAD FOR THE HILLS</b></p> <p><b>4.29 HOT BUTTERED RUM</b></p> <p><b>5.3 VIEUX FARKA TOURE</b></p> <p><b>5.5 MOON HOOCH</b></p> <p><b>5.11 SIMIAN MOBILE DISCO</b></p> <p><b>5.12 TRL TOTAL REQUEST LIVE</b></p> <p><b>5.13 MARTYPARTY</b></p> <p><b>5.18 MELTDOWN SHOWDOWN</b></p> <p><b>5.20 MARK FARINA-MUSHROOM JAZZ</b></p> <p><b>5.25 "A GALAXY FAR, FAR AWAY...THE CONCERT"</b></p> <p><b>5.27 PIGS ON THE WING</b></p> <p><b>6.9 POOR MAN'S WHISKEY</b></p> <p><b>6.13 THE BLACK SEEDS</b></p> <p><b>6.14 TARRUS RILEY</b></p>
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# MARC MARON

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# THINGS TO DO MUSIC

## The Best of the Rest of the Shows This Week

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★ = Recommended 🕒 = All Ages

### WED 3/8

#### LIVE MUSIC

Fleck, 6 pm, free

★ **BARBOZA** Porter Ray, Jarv Dee, Cam The Mac, Bruce Leroy, BROC: Record Release Show, 8 pm, \$10  
**BLUE MOON TAVERN** Open Mic, 8 pm, free  
**BUCKLEY'S IN BELLTOWN** Live Music: Guests, 8 pm  
**CHOP SUEY** The Buttermotors, Wild Wing, Gang Cult, Crystal Desert, 8 pm, \$8

**CROCODILE** 🕒 Danny Denial, Aromatics, Something United, 8 pm, \$5; 🕒 Pussy Riot Theatre Presents "Revolution": with Pink Parts, 7 pm, \$25

**DARRELL'S TAVERN** Open Mic: Guests, 9 pm, free

**EGAN'S JAM HOUSE** Vocal Showcase and Jam, 7 pm, \$10

🕒 **EL CORAZON** I Prevail, Wage War, Assuming We Survive, Villain Of The Story, 8 pm, \$18/\$20

🕒 **FIX COFFEEHOUSE** Open Mic, 7 pm, free

**THE FUNHOUSE** Iridium, Whytre, Esoson, Raunchy, King Lincoln, 8 pm, \$8/\$10

**HIGH DIVE** Item, Beta Rocket, Bad Beaches, 8 pm-2 am, \$6/\$8

**HIGHWAY 99** Wasted Words: An Allman Brothers Tribute, 8 pm, \$7

**HOPVINE PUB** Open Mic, 8 pm, free

**J&M CAFE** The Lonnie Williams Band, 8 pm, free

★ **JAZZ ALLEY** Lydia Pense and Cold Blood with Guests, 7:30 pm, \$27.50

**KREMWERK** Soviet Soviet, Vibragun, New Age Healers, 8 pm, \$7

★ **MOORE THEATRE** Ann Wilson of Heart, 8 pm, \$47-\$67

★ **NEUMOS** Brothers From Another, Sassyblack, Reed of Beat Connection, DJ Evie of KEXP, 8-11 pm, free

**PARAGON** Two Buck Chuck, 8 pm, free

**THE ROYAL ROOM** Lincoln Barr with Half Rushmore, 7:30 pm, \$12

**SKYLARK CAFE & CLUB** Open Mic, 8:30 pm, free

**SUBSTATION** Claire Michelle, Aline Vida, Kristen Palmer, 8 pm, \$10

**SUNSET TAVERN** Boo Seeka with Cargo, 8 pm, \$10

**TIMBRE ROOM** Aesthetic Mess: Bankie Phones, DJ Sharlese, DJ Goo Goo, 9 pm-1 am, free

**TRACTOR TAVERN** Birds of Chicago with Matt The Electrician, 8 pm, \$20

#### JAZZ

**PONCHO CONCERT HALL** Ben Allison Quartet, 8 pm, \$18

★ **VERMILLION** Tables & Chairs Presents, 8 pm, \$5-\$15 Suggested

#### DJ

**BASTILLE CAFE BAR** Le Verlan with DJ Paces Lift, 8-11 pm, free

**CONTOUR** NuDe Wednesdays, 9 pm, free

★ **LOVECITYLOVE** LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10

🕒 **Q NIGHTCLUB** Forms: Shades & Ivy Lab, 9 pm-2 am, \$15

🕒 **RACHEL'S GINGER BEER** Bottoms Up for Babes: DJ Meaty Okra, 6 pm, free  
**TIMBRE ROOM** Aesthetic Mess: Bankie Phones, DJ Sharlese, DJ Goo Goo, 9 pm-1 am, free

#### CLASSICAL

★ 🕒 **BENAROYA HALL RECITAL HALL** We Are All Here Culminating Performance, 6 pm, free  
**MCCAW HALL** ★ 🕒 Katya Kabanova, \$25-\$272  
🕒 **TRIPLE DOOR** Gabriel Kahane, 7:30 pm, \$15/\$18

### THURS 3/9

#### LIVE MUSIC

**BLUE MOON TAVERN** Point of Arches, Oh Dear, Jacob John, 9 pm, \$5

🕒 **CHAPEL PERFORMANCE SPACE** Honey Noble & Carbon Quartet, 8 pm, \$5-\$15

**CHOP SUEY** ACLU Benefit Show with Sloucher, Bod, Moon Darling, 8 pm, \$10

**COLUMBIA CITY THEATER** Crash The Glass, 8 pm, free

**CONOR BYRNE** Patrick Dethlefs, Hip Hatchet, Vicious Petals, 8 pm, \$8

**CROCODILE** ★ 🕒 Hayley Kiyoko, 8:30 pm, \$15; 🕒 Iffy Comma, The Co Founder, Itemfinder, 9 pm, \$5

🕒 **DOWNPOUR BREWING** Open Mic Night, 5 pm, free

🕒 **EL CORAZON** Shane Diamanti & Steve Cannon, Romaro Franceswa, Guests, 7 pm, \$10/\$12

**THE FUNHOUSE** 80 Gang Live with Hyfethemadman and Guests, 9 pm, \$8

**HIGH DIVE** Marmalade, 8 pm, \$6

**HIGHLINE** Substratum, R.I.P., Spell, Witchstone, 9 pm, \$10/\$12

**HIGHWAY 99** The Bailey-Weston Band, 8 pm, \$7

**J&M CAFE** True Romans, 8 pm, free

**LO-FI** Siimba Liives Long, 8 pm, \$13/\$15

**NECTAR** SuperMother, Ghost Town Whistlers, Trash Dogs, 8 pm, \$7/\$10

**NEUMOS** Po' Brothers, Scarlet Parke, Spencer Glenn Band, 8 pm, \$10

**PARAGON** Live Music, 9 pm-2 am

**PARLOR LIVE COMEDY CLUB** Case, 9:30 pm, \$30/\$40

**THE ROYAL ROOM** Adrian Legg, 7:30 pm, \$17

**SEAMONSTER** Aqua Soul, 10 pm, \$7

★ 🕒 **SHOWBOX** Lettuce with The Russ Liquid Test, 9 pm, \$22/\$25

🕒 **STONEWAY CAFE** WIDE Open Mic, 7:30 pm, free  
**SUNSET TAVERN** Woodland West, Oly Mountain Boys, Seacastle, 9 pm, \$8

**TRACTOR TAVERN** The Brothers Comatose, Hillstomp, The Rainbow Talks, 9 pm, \$15

🕒 **TRIPLE DOOR** Cheryl Wheeler, 7:30 pm, \$22/\$25

★ 🕒 **VERA PROJECT** Helado Negro, 7:30 pm, \$10/\$12

#### JAZZ

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, and Guests, 9 pm-midnight, free

★ **JAZZ ALLEY** Bob James Quartet, 7:30 pm, \$34.50

★ 🕒 **SEATTLE ART MUSEUM** Art of Jazz: Kiki Valera, 5:30 pm, free  
**VITO'S RESTAURANT & LOUNGE** Jennifer Kienzie, 9 pm; Casey MacGill, 5:30 pm, free

#### DJ

**BALLROOM** Throwback Thursdays: DJ Tamm of KISS fm, 9 pm, free

**CENTRAL SALOON** Different Strokes '00s Rock Night, 9:30 pm, free

**CONTOUR** Jaded: DJs Jades & Morgueanne

**GRIM'S** Special Blends, 8 pm-2 am, free

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty and DJ Sad Bastard, free

★ **KREMWERK** Grounded: Chaos in the CBD, R-PAL, 9 pm-2 am, \$10

🕒 **Q NIGHTCLUB** Studio 4/4: Amtrac & Durante, 9 pm-2 am, \$10

**R PLACE** Thirsty Thursdays: DJ Flow, free

**TRINITY** Beer Pong Thursdays: DJ Yup and Catch24, 9 pm-midnight, free

#### CLASSICAL

🕒 **UW MEANY THEATRE** Robin McCabe, Piano, 7:30 pm, \$10/\$20

### FRI 3/10

#### LIVE MUSIC

**BARBOZA** Sundog, Lanford Black, Moon Temple, 7 pm, \$8

**BLUE MOON TAVERN** The Daisy Strains, High Turnover, Basement Surfers, 9 pm, \$5

**CAPP'S CLUB** Studio 53 70s Dance Party With the Afrodisiacs, 9 pm, \$25

**CENTRAL SALOON** The Loveless Building, Weezy Ford, Avians Alight, 8 pm, \$5/\$8

★ **CENTURY BALLROOM** Gala Milonga! With Sexteto Milonguero, 8:15 pm, \$40

🕒 **CHAPEL PERFORMANCE SPACE** Austin Larkin, 8 pm, \$5-\$15

**THE CLOUD ROOM** Fallen Heroes: A Sing-Along Tribute with Shenandoah Davis, 7-10 pm, \$10

**CONOR BYRNE** Refugee Alliance Benefit Show: The Guessing Game, Nick Foster Band, Sam Russel & The Harbors, Brenda Xu, 9 pm, \$10

**CROCODILE** Moneta, Van Eps, Marsalis, 8 pm, \$15

**DARRELL'S TAVERN** Ned Blandski for Love Czar Fundraiser with Manta Chordata, X-RAY, Ned Blandski Band, 9 pm-2 am

🕒 **EL CORAZON** Adelita's Way, Letters From The Fire, The Black Moods, Manafest, Vices, Riverpool, 7 pm, \$15/\$18

★ **ELYSIAN BREWING COMPANY** Capitol Hill Series Release: Said in Zest: Boyfriends, 7-10 pm, free

**FREMONT ABBEY** The Collection, Kathleen Murray, Chris King, 8 pm, \$12/\$15

**HIGH DIVE** The True Loves with pigWar, 9 pm-2 am, \$10/\$12

**HIGHWAY 99** The Highway 99 All-Stars CD Release Party, 8 pm, \$18

**LAKE UNION PARK** Chantey Sing, 8-10 pm, free

**LUCKY LIQUOR** Loudmotor, Late Night Shiner, Juicy Thompson, Sonic Caravan, 9 pm, \$5

**NECTAR** Dirtwire, Willdabeast, Lapa, 8 pm, \$15/\$18

**NEUMOS** Vallis Alps, Matt Maeson, 8 pm, \$12

**RE-BAR** Quiver: Guests

★ **THE ROYAL ROOM** somesurprises, Great Spiders, Von Wildenhaus, 9 pm, \$5-\$15

**SEAMONSTER** Funky 2 Death: Guests, 10 pm, \$7

🕒 **SHOWBOX SODO** An Evening with Okean Elzy, 9 pm, \$72-\$142

🕒 **SHOWBOX** The Cadillac Three with The Quaker City Night Hawks, 8:30 pm, \$20/\$25

**SLIM'S LAST CHANCE** Squarewave, Frank Loud Wrong, Protocal Octical, 9 pm, \$5

**SNOQUALMIE CASINO** Foghat, 8 pm, \$20-\$50

**SUNSET TAVERN** Electric NoNo, Pale Noise, Electric Juice, 9 pm, \$10

**TIM NOAH'S THUMBNAIL THEATER** Friday Night Open Mic, 6:30 pm, \$3-\$5

**TRACTOR TAVERN** The Brothers Comatose, Hillstomp, The Rainbow Talks, 9 pm, \$15

🕒 **TRIPLE DOOR** Ian McFeron Band with the Norman Baker Duo and Michael Muir, 8 pm, \$20

**VICTORY LOUNGE** Pampa, Le Grotto, Retail Space, A Breakthrough In Field Studies, 8:30 pm, \$5/\$8

🕒 **W HOTEL** Themes, Bryan John Appleby, Ghosts I've Met, 6:30-9:30 pm, free

#### JAZZ

**EGAN'S JAM HOUSE** Kate Loitz & The Sirens of Swing, Charles Crowley and Gretchen Rumbaugh, 9 pm, \$15/\$20/\$25

★ **JAZZ ALLEY** Bob James Quartet, 9:30 pm, \$34.50

**LATONA PUB** Phil Sparks Trio, 5 pm, free

**TULA'S** Tom Collier Quartet, 7:30 pm, \$18

#### DJ

**ASTON MANOR** House Party Fridays, 10 pm-2 am

**BALLROOM** Rendezvous Friday: DJ Mack Long, 10 pm

★ **BALTIC ROOM** Juicy: '90s & 2000s Old School Throwbacks, \$10

**BARBOZA** Famous Fridays: Drake & Friends, 10:30 pm, free

**FOUNDATION** Resonate Fridays, 9 pm-2 am, \$20-\$30

**HAVANA** Viva Havana: Soul One, Sean Cee, Curtis, Nostalgia B, and DV One, 9 pm, \$11

**KREMWERK** Noise Complaint with option4 and Born Dirty, 10 pm-3:59 am, \$15

**MERCURY** The Doctor Visits The Mirror Universe, 9 pm-3 am, \$5

**NEIGHBOURS** Absolut Fridays: DJ Billy the Kid and DJ Trent Von, 9 pm

🕒 **Q NIGHTCLUB** ONYX: Snapdragon, N So B2B Justin Hartinger, Maia Avalon, Noelle Reifel, 10 pm-2 am, \$10

**R PLACE** Transcendence: with DJ E, 9:30 pm

**SUBSTATION** Onionz, Brian Lyons, Xan Lucero, Chasen-

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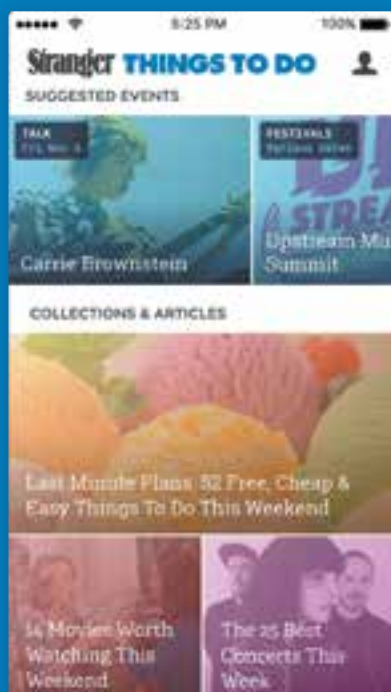




# THINGS TO DO

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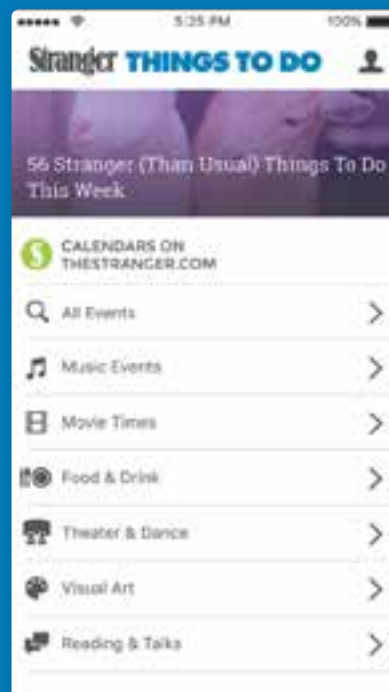
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# THINGS TO DO The Best of the Rest of the Music

Tec, 10 pm-3 am, \$10  
**TIMBRE ROOM** Foolish Fridays, 9 pm-2 am, \$5/\$10  
**TRINITY** Massive Fridays: DJs Moobek, Catch 22, Guy, Goliath, free

★ **VERMILLION** The Jam: Specs Wizard, DJ Able One, and aMadman, free

## CLASSICAL

**BENAROYA HALL RECITAL HALL** Havana Heat II, 7:30 pm, \$21.50-\$36.50  
**MCCAW HALL** ★ ● Katya Kabanova, \$25-\$272

● **MEANY HALL** UW Symphony with Concerto Competition Winners and Ludovic Morlot, 7:30 pm, \$10/\$15

**BENAROYA HALL'S S. MARK TAPER FOUNDATION AUDITORIUM** Ensign Symphony & Chorus: Good News — Rejoicing and Praising, 7:30 pm, \$18-\$38

## SAT 3/11

### LIVE MUSIC

● **AMANDINE BAKESHOP** Saturday Lounge: DJ Bean One, 1-4 pm, free

★ **BARBOZA** Gibraltar, Head Like A Kite, Wiscon, 7 pm, \$10

**BLUE MOON TAVERN** Primary Pulse, Wynn C. Blue & Her Troublemakers, These Young Fools, 9 pm, \$5

**CONOR BYRNE** Danny Newcomb, Chad Bault, Stereo Embers, 9 pm, \$8

● **CROCODILE** Whiskey Myers with The Wans, 9 pm, \$13/\$15

● **EL CORAZON** Norma Jean, He Is Legend, Capsize, Comrades, Redeem The Exile, 7 pm, \$18/\$20

★ **EMERALD QUEEN CASINO** Blue Oyster Cult, 8 pm, \$25/\$35

**THE FUNHOUSE** Dany Laj & The Looks, The Scheme, The Cheap Cassettes, 9 pm, \$6/\$8

**HARD ROCK CAFE** Platinum Spandex, 8 pm-1 am, \$10/\$15

**HIGH DIVE** Levels of Movement, DBST, Radio Raheem, Wax Martini, 8 pm, \$8/\$12

**HIGHLINE** Schroeder Bomb, Grindline The Band, Hideous Creep, 9 pm, \$8/\$10

**HIGHWAY 99** Curley Taylor and Zydeco Trouble, 8 pm, \$20

**LUCKY LIQUOR** Benefit Show for Mike Landry: Bigfoot Accelerator, Lucky Boys, Guests, 8 pm, \$8

**MOORE THEATRE** The Wood Brothers with Shook Twins, 8 pm, \$25

★ **NEUMOS** Sandrider, Wild Powwers, Pink Parts, 8 pm, \$13

**RENDEZVOUS** Devin Sinha, Band of Lovers, March to May, 6 pm, \$8; St. Elmo's Fire presents I ShinnDigg, 10 pm, \$10

**THE ROYAL ROOM** MKB Ultra, SAGE, Green Pajamas, 9 pm, \$8/\$10

**SEAMONSTER** Jazz Brunch, noon, free; Monster Saturdays, 10 pm, \$8

★ ● **SHOWBOX** Trentemøller, 8 pm, \$20/\$22

**SKYLARK CAFE & CLUB** Snowday, Subtle Triumph, Fort Loveless, 9 pm, \$7

**SLIM'S LAST CHANCE** The Snakebites, Sir Coyle & His Asthmatic Band, Creature Hole, Half-Breed, 9 pm, \$5

● **STUDIO SEVEN** Archgoat, Valkyrja, Hellfire Deathcult, Void Wraith, Curirfragium, 7 pm, \$18/\$20

**SUBSTANTIATION** Ancient Warlocks, Cody Foster Army, The Valley, Powerhitter, 9 pm, \$10

**SUNSET TAVERN** Milo Greene, Black Giraffe, 9 pm, \$17

★ **TRACTOR TAVERN** Black Mountain, zZz, 9 pm, \$20

● **VERA PROJECT** Laura

Stevenson, The Exquisites, Erica Freas, 7:30 pm, \$12

**WATERSHED PUB & KITCHEN** Live at the Shed: Guests, 9 pm, donations

## JAZZ

**EGAN'S JAM HOUSE** Helene Smart and Heather Gonio, Gabrielle Mehlman and Joanne Klein: Cabaret Month Double Feature, 9 pm, \$15/\$20/\$25

★ **JAZZ ALLEY** Bob James Quartet, 9:30 pm, \$34.50

● **TRIPLE DOOR** The Manhattan Transfer, 9:30 pm, \$45-\$65

**TULA'S** Marc Seales, 7:30 pm, \$18

**VITO'S RESTAURANT & LOUNGE** Jerry Zimmerman, 6 pm, free; ★ Kareem Kandi, 9:30 pm

## DJ

**AMBER** Amber Saturdays with DJ Kipprawk, free

**ASTON MANOR** NRG Saturdays: Guests, free

**BALLARD LOFT** DJ Saturdays: DJ Pheloneous, DJ Tamm of KISS fm, and DJ Brett Michaels, 10 pm, free

**BALLROOM** Sinful Saturdays: Guests, 9 pm

**BALTIC ROOM** Grave Saturdays: McClarron and Swel, 10 pm

**BARBOZA** Hey Now! All Your Guilty Pleasures & One-Hit Wonders, 10:30 pm, free

**CHOP SUEY** Dance Yourself Clean: Guests, 9 pm, free/\$5

**CONTOUR** Wicked Karma Presents: Bollysutra Glow: DJ RDX, 10 pm-1:30 am, \$5

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

**FOUNDATION** Elevate Saturdays, \$0-30

**HAVANA** Havana Social: Nostalgia B, Curtis, Soul One, Sean Cee, and DV One, 9 pm, \$15

**KREMWERK** SubMerge: Metamorphosis with Lauren Ritter, 9 pm-3:59 am, \$10

**THE LIVING RO-OM** CULTURE Dargness with False Witness & Shyboi, 10 pm-3 am, \$12

★ **LO-FT** Emerald City Soul Club, 9 pm, \$10

**MERCURY** Caturday! Enchantment Under The Sea Dance, 9 pm-3 am, \$5

**MONKEY LOFT** Drop: Jaymz Nylon, Binary Bits, and Guests, 10 pm

**NECTAR** Holi Hai: India's Festival of Colors: DJ Prashant, 8 pm, \$17-\$28

**NEIGHBOURS** Powermix: DJ Randy Schlager, \$5

**PONY** Different Drummer

● **NIGHTCLUB LANES:** Doozy, Justin Hartinger B2B Van Kay, Thalo, Wristboi, 10 pm-3 am, \$13

**TACOMA DOME** Lucky 2017, 7 pm, \$76-\$132

**TRINITY** Reload Saturdays: Rise Over Run and DJ Nug

**W HOTEL** W Live: Dead Hipster Dance Party, 9:30 pm-1:30 am, free

## CLASSICAL

★ **BENAROYA HALL RECITAL HALL** Showtunes: The Unsinkable Molly Brown in Concert, 8 pm, \$20-\$49

**CHAPEL PERFORMANCE SPACE** Double Portrait — Erickson / Dempster, 8 pm, \$10-\$20

**MCCAW HALL** ★ ● Katya Kabanova, \$25-\$272

★ ● **MEANY HALL** Tafelmusik, 7:30 pm, \$43-\$48

● **QUEEN ANNE CHRISTIAN CHURCH** Gallery Concerts: La Guitarre Royale, 7:30 pm, \$15-\$35

● **RESONANCE AT SOMA TOWERS** Second Inversion Presents the Seattle Marimba Quartet, 7:30-9:30 pm, \$20

● **ST. MARK'S CATHEDRAL** Thalia Symphony Orchestra with Choir Of The Sound:

Mozart's Requiem, 7 pm, \$10-\$20

## SUN 3/12

### LIVE MUSIC

★ **BARBOZA** Emily Wells with Guests, 8 pm, \$13

● **CAFE RACER** Racer Sessions, 7:30-11 pm, free

● **CARCO THEATRE** 2017 Hawaiian Slack Key Guitar Festival, 3-6 pm, \$30/\$35

● **CHOP SUEY** Joe August, ZAHARA, Further North, 7 pm, \$10

● **FREMONT ABBEY** Open Space, 8-9 pm, free

● **THE FUNHOUSE** As Of Right Now, Echo Shot, SixTwoSeven, St. John's Prophets, Amateur Eyes, 7 pm, \$10/\$12

● **THE LAKE TRAIL TAPROOM** Sunday Open Blues Jam, 3-7:30 pm, free

**LATONA PUB** Acoustic Bluegrass, 7-9 pm, free

**LITTLE RED HEN** Open Mic Acoustic Jam with Bodacious Billy, 4 pm

**NECTAR** Yak Attack, Eminence Ensemble, 8 pm, \$7/\$10

**THE ROYAL ROOM** Wayne Horvitz and Motel 7 with Matt Cameron and Skerik, 8 pm, \$15/\$18

**SEAMONSTER** Cephalopod, 9 pm

● **SKYLARK CAFE & CLUB** Bad Idea, W16, Pellegrini, Riot in Rhythm, 6 pm, \$5

**SUBSTANTIATION** Nauticult, Hybrid Jesus, 25th Frame, 8 pm, \$8

**SUNSET TAVERN** Sarah St. Albin, My Cartoon Heart, Tobias the Owl, 8 pm, \$8

**TIM'S TAVERN** Acoustic Songwriter Showcase, 6 pm

● **VERA PROJECT** NXCxNW: Underdog, Pixelon, Michete, Guests, 8 pm, \$5

## JAZZ

**THE ANGRY BEAVER** Jazz at the Beaver, 9 pm, free

**DARRELL'S TAVERN** Sunday Night Jazz Jam, 8 pm, free

● **HARISSA** Sunday Bossa Nova: Dina Blade, 6-9 pm, free

★ **JAZZ ALLEY** Bob James Quartet, 7:30 pm, \$34.50

● **THE ROYAL ROOM** Seattle JazzED, 5 pm, free

● **TRIPLE DOOR** The Manhattan Transfer, 8:30 pm, \$45-\$65

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$10

★ **VITO'S RESTAURANT & LOUNGE** The Ron Weinstein Trio, 9:30 pm, free; Bob Hammer, 6 pm, free

## DJ

**EL CORAZON** Urban Panda Presents Slay Sundays, 10 pm-2 am, \$5-\$20

**NEIGHBOURS** Noche Latino: DJ Luis and DJ Polo, 10 pm-2 am

**R PLACE** Homo Hop, 10 pm

★ **RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, and Guests, 10 pm-3 am, \$10

## CLASSICAL

★ **BENAROYA HALL RECITAL HALL** Showtunes: The Unsinkable Molly Brown in Concert, 2 pm, \$20-\$49

● **QUEEN ANNE CHRISTIAN CHURCH** Gallery Concerts: La Guitarre Royale, 3 pm, \$15-\$35

● **BENAROYA HALL'S S. MARK TAPER FOUNDATION AUDITORIUM** Berlioz's Symphonie Fantastique, 3 pm, \$17-\$54

**ST. MARK'S CATHEDRAL** ★ ● Compline Choir, 9:30 pm, free; ● Thalia Symphony Orchestra with Choir Of The Sound: Mozart's Requiem, 2 pm, \$10-\$20

● **TRINITY PARISH CHURCH** Seattle Bach

Choir: Death & Life, 3-5 pm, \$15/\$18

● **UNITED METHODIST CHURCH** Pilgrim's Progress, 4 pm, \$15-\$25

## MON 3/13

### LIVE MUSIC

★ **BARBOZA** Emily Wells with Guests, 8 pm, \$13

**CAPITOL CIDER** EntreMundos, 9:30 pm, free

● **THE FUNHOUSE** Dwellings with Andres, 7 pm, \$10/\$12

**LUCKY LIQUOR** Sid Law, 3-6 pm

**SEAMONSTER** Open Mic Night, 8 pm

**STUDIO SEVEN** Havok, Warbringer, Exmortus, Guests, 7 pm, \$15

**SUNSET TAVERN** Jonathan Lirette, Ronhaar, Wade Phillips, 8 pm, \$8

★ ● **TRIPLE DOOR** Thao of the Get Down Stay Down with Johanna Kunin, 7:30 pm, \$20

## JAZZ

**THE ROYAL ROOM** The Salute Sessions, 10 pm, free; Ryan Keberle and Catharis, 7 pm, \$7-\$15

## DJ

**BALTIC ROOM** Jam Jam: Mistra' Chatman and DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, and Blueyedoul, 10 pm, free

**SPECKLED & DRAKE** #1 CRUSH: A Night of Synth/ Rock/Pop, 9 pm-2 am, free

## TUE 3/14

### LIVE MUSIC

**BLUE MOON TAVERN** Totusek Tuesday Nights, 8-11 pm, free

**CAFE RACER** Café Racer Song Circle, 9 pm-1 am

★ **COLUMBIA CITY THEATER** Tuesday Night Music Club, 7:30 pm, free

**CROCODILE** Bebe Rexha, Daniel Skye, Spencer Ludwig, 8 pm, \$16/\$18

**FREMONT ABBEY** The Round #142, 8 pm, \$10-\$15

**J&M CAFE** The Cory Wilds Blues Jam, 9 pm-2 am

**PARAGON** You Play Tuesday: Guests, 8 pm, free

**THE ROYAL ROOM** ★ The Suffering Fuckheads, 10 pm, free; Sammy Miller and The Congregation, 7:30 pm, \$12/\$15

**SEAMONSTER** Joe Doria Presents, 11 pm, free

**SHADOWLAND** Open Mic, 9 pm, free

★ ● **STUDIO SEVEN** Architects, Stray From The Path, Make Them Suffer, 7 pm, \$20

**SUNSET TAVERN** Jerett Samples, Diamondwolf, Matt Strutyński, 8 pm, \$14

**TIM'S TAVERN** Open Mic: Linda Lee, 8 pm

● **TRIPLE DOOR** Wrabel, 7:30 pm, \$13/\$15

## JAZZ

**JAZZ ALLEY** Geoff Tate, 7:30 pm, \$29.50

**OWL N'THISTLE** Jazz with Eric Verlinde, 8 pm, free

**TULA'S** Peter Bernstein Trio, 7:30 pm, \$20

## DJ

**BALTIC ROOM** Drum & Bass Tuesdays, 10 pm

★ **HAVANA** Real Love '90s: BlesOne and Jay Battle, \$5; free before 10 pm

**MERCURY** Die: Black Maru and Major Tom, \$5

## CLASSICAL

★ **NAKED CITY BREWERY & TAPHOUSE** Early Music Underground: Erin Go Baroque, 7-9 pm, \$20

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<b>3/9</b> THURSDAY		<i>Showbox Presents:</i> <b>Hayley Kiyoko</b> “The One Bad Night Tour” <i>All Ages</i>
<b>3/10</b> FRIDAY		<i>The Crocodile Presents::</i> <b>Moneta</b> Van Eps, Marsalis <i>21+</i>
<b>3/11</b> SATURDAY		<i>STG Presents &amp; SiriusXM Outlaw Country Welcome::</i> <b>Whiskey Myers</b> The Wans <i>All Ages</i>
<b>3/12</b> SUNDAY		<i>Emporium Presents::</i> <b>NoSleep Podcast</b> <i>All Ages</i>
<b>3/14</b> TUESDAY		<i>Showbox Presents::</i> <b>Bebe Rexha</b> Daniel Skye, Spencer Ludwig <i>All Ages Sold Out</i>


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# MUSIC



JESSICA STEIN / AMBER CORTES

**GRUNGE ERA** *The Seattle we are stalking is by now almost a ghost town.*

## Grunge Tours

Meet the Seattle Rock Nostalgia Merchants  
Competing for Your Tourist Dollar

BY AMBER CORTES

It's 10 a.m. on a Thursday, and I'm standing in front of the (recently rebranded) MoPOP Museum waiting for my ride. I'm here to go on Stalking Seattle, a driving tour billed as "A Rock & Roll Sightseeing Tour."

And it's certainly not hard to feel stalker-esque when climbing into an unmarked black Dodge minivan with tinted windows. Two couples, visiting from the Netherlands and the Dominican Republic, sit in the back. It's not what I had pictured—which, to be fair, was some kind of double-decker bus, or maybe a Ride the Ducks "I'm embarrassed for everybody here" type of situation.

"Oh, it's not a *real* tour," owner and operator Charity Drewery insists, "just a van full of fans." Drewery, who grew up in Seattle, spent her musically formative years "going to shows and chasing boys" in the early 1990s grunge and rock scene.

She starts the tour in a parking lot in front of the Queen Anne apartment where Andrew Wood of Mother Love Bone overdosed in 1990, just before the band's debut album was released.

"If Andy hadn't died, Mother Love Bone would have made it. And then of course, after Andy died, Chris Cornell wrote the *best*

album of his life, *Temple of the Dog*," she explains to us as we head to the next location. Drewery says she wants to bring up more Seattle grunge-era bands in her tour

**Drewery leads the tour inside the blacksmith shop and down some rickety steps to the basement space where both Pearl Jam and Soundgarden used to rehearse.**

than "just the big four" who made it, playing bands like Gruntruck, Mudhoney, Green River, Screaming Trees, and Skin Yard on her iPod as she drives.

The highlight of the tour is easily Black Dog Forge. After almost kicking the door in because the key was stuck, Drewery leads the tour inside the blacksmith shop and down some rickety steps to the basement space where both Pearl Jam and Soundgarden used to rehearse.

It's still a practice space for the Briefs,

a punk band formed in 2000 that includes Lance "Romance" Mercer, Pearl Jam's former photographer; Drewery points out. Maybe because it's still used, the rehearsal space manages to almost preserve the very smell of the—dare I say it—teen spirit that catalyzed a movement.

Guitars are stacked haphazardly in the corner; piles of PBR cans and ashtrays threaten to fall over. Like the Moore and the Paramount, both spots on her tour, it has life—it is still fulfilling its intended purpose. But, as became obvious from driving past all the new construction sites downtown, few other places still are.

Drewery, for her part, is keenly aware that the Seattle she is stalking on her tours is by now almost a ghost town: RKCNDY, Tower Records, and the Off Ramp are all long gone. As is a cheap bite at the Hurricane, all the record stores, and the bowling alleys.

"This used to be a working man's town," she laments as she pulls into the parking lot of a Madison Park Starbucks after visiting the house where Kurt Cobain killed himself. "Everybody worked at Boeing, or they were loggers and fishermen. You know, that's what your dad did. That's why people wore flannel, because their dad had flannels!" ►

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JESSICA STEIN

◀ The Crocodile—since remodeled—is still there, as is Re-bar, where Nirvana started a food fight and got kicked out of their own record-release party for *Nevermind*. But the parking lot she used has been replaced by construction, so she doesn't even bother stopping there anymore, just points it out from the van. Sometimes, though, tourists will ask her to take their picture in front of the legendary venue.

"If you just look at the building you're standing right in front of, and you don't look to the side at all the new construction, maybe you can feel like you were back there."

#### LOCATION-CENTRIC

At least one other tour has sprung up around Seattle's explosive music scene in the 1980s and '90s. The Grunge Redux: A Walk That Will Rock tour will be led by Eric Magnuson, who is a "field agent" for Atlas Obscura, a guidebook-styled web-

Magnuson wants to avoid the mawkish—what he calls "star-maps nostalgia"—and look forward into the future.

site and travel enterprise for "explorers" seeking "hidden spots and curious places" around the world.

Unlike Stalking Seattle, which runs daily, Magnuson's tour is a one-off. And like his other tours for Atlas Obscura—the last one was about the Klondike gold rush—Magnuson's approach is as a historian. To him, grunge represents the end of a "location-centric sense of music" coming from a place. "And I don't want to get too deep on it," he says, "but I do feel like we've lost a little bit of that connection that a scene had to a place now."

Magnuson came to Seattle in 1993 ("When people were already saying grunge was dead," he jokes) and soon found a Saturday night route around Belltown with his friend Bob. The route consisted of a few drinks at the Crocodile before walking over to the 5 Point, seeing bands like the Dwarves or the Afghan Whigs play at RKCNDY or the Off Ramp, then playing a round of Donkey Kong at Shorty's before trekking back up the hill to Queen Anne, where he lived. His friend Bob ended up committing suicide a few years ago.

Despite shaping some of the tour locations around this old route, Magnuson wants to avoid the mawkish—what he calls "star-maps nostalgia"—and look forward into the future.

"Grunge has been so, you know, bastardized and delegitimized as a term for a lot of people that I'm titling this tour 'Grunge Redux.' I'm like, let's reclaim it a little bit," Magnuson says. The reclaiming in Grunge Redux is to draw a direct line from Seattle's grungy, angsty past to the institutions—Sub Pop, Bumbershoot, KEXP—that help carve

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out the city's global musical influence today.

"You know," he adds, "who wants to be stuck with one bumper sticker on your car from 1993? Do you want people to identify you with that? No, you want to be able to evolve. I think everybody wants to be able to evolve."

#### EVERYONE STARTED DYING

Charity Drewery takes a minute to tilt her head back on the headrest of her car seat. She's tired—she's been running the Stalking Seattle tour since 2010, and full time since 2012. In the summer, she explains, she'll do two tours a day. And sometimes she'll have to make extra stops.

"When I get a die-hard Alice in Chains fan in here," she explains, "I'll drive up to the U-District and go to where Layne Staley died. But usually I try to avoid I-5 and all that."

The Stalking Seattle tour makes Drewery "more money than she's ever had in her life." At \$55 per person, and with room for five in her van—"You do the math," she says. Even so, she feels like she's burning out on the rock-and-roll tour biz.

"It's just so repetitious. I'm just driving around in circles, saying the same thing, answering the same questions. And seeing the same tattoos. God, I've seen at least 8,000 Pearl Jam 'Stick Man' tattoos! And I want to go, 'I saw one yesterday, guy,' but you can't make these people feel bad for being like an überfan or whatever."

We're sitting in the van waiting for the tourists to take their photos at the "Black Hole Sun" sculpture in Volunteer Park. Drewery tells me that though the sculpture's name, which is actually *Black Sun*, is unrelated to the song, the lyrics, "hanging your head and drowning your fears," have a connection.

"We would come up here in high school, hang our heads and drown our fears, and drink," she continues wistfully. "If you sit down on the slope there, no one can see you. You can lean against the grass and have the lights in front of you, just drinking your cheap wine, making out, with a view of the whole city... you know, it was good times. We didn't really have a care in the world. But then everyone started dying, and things changed." ■



## Why Should I Give a Fuck About... Bob James?

BY DAVE SEGAL

**Years Active:** 55.

**Provenance:** Traverse City, Michigan.

**Essential Albums:** *Explosions* (as Bob James Trio, 1965), *One* (1974), *Two* (1975), *Three* (1976), *BJ4* (1977).

**Essential Songs:** "Nautilus," "Valley of the Shadows," "Night on Bald Mountain," "Take Me to the Mardi Gras," "Farandole," "Westchester Lady," "Where the Wind Blows Free," "Night Crawler," "Heads," "Angela (Theme from *Taxi*)," "Shamboozie."

**Bob James Quartet**  
March 9–12, Jazz Alley,  
\$34.50, all ages

**Influenced By:** J.S. Bach, Quincy Jones, Vince Guaraldi, Bill Evans, Ahmad Jamal.

**Influence On:** Hundreds of 1980s and 1990s hip-hop producers, Lonnie Liston Smith, LTJ Bukem, Adam F, Noel Brass Jr.

**Precautions:** Those allergic to smooth-jazz cheesiness should avoid swaths of James's post-*Heads* output.

**Why You Should Give a Fuck:** Golden-era hip-hop and 1990s drum 'n' bass would sound *very* different and diminished without the input of Bob James's CTI Records era (1974–1977). Producers from those genres sampled "Nautilus" and "Take Me to the

Mardi Gras" hundreds of times, and for good reason: They're undeniably, complexly funky, of course. But they also carry those vaunted CTI production values, so every detail hits you with the salubriousness of acupuncture needles. (Having Steve Gadd, Idris Muhammad, and Harvey Mason behind the drum kit helps, too.) The crucial two-second organ part in "Nautilus" that sounds like the chilliest, illest ringtone in history has added mysterious tension to so many classic hip-hop, drum 'n' bass,

and triphop tracks—and it *never* gets old. The opening breakbeat of "Mardi Gras" (a blessed Paul Simon cover) possesses the inexhaustibility of James Brown's "Funky Drummer," the Winstons' "Amen, Brother," and Incredible Bongo Band's "Apache." Ask a B-boy/B-girl for confirmation. For a smooth-jazz icon, James sure helped to make a ton of rap cuts sound filthy. You have to laugh at the seeming absurdity of this mild-mannered, bureaucrat-looking white guy being so key to hip-hop and other club music, but James's rich tones and suavely funky arrangements don't lie. ■

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## BOOKS

# THE INDESCRIBABLY WEIRD AND WONDERFUL WORLD OF MOUNT ANALOGUE BOOKS



## Seattle's Most Fascinating Small Press Is About to Flood the Lit Scence

BY RICH SMITH

**B**efore she founded Mount Analogue, a local press that also hosts stimulating and bizarre art events around Seattle, Colleen Louise Barry was a 22-year-old publishing assistant working 60 hours a week at Random House in New York City. Like any young book lover, Barry conceived of the publishing world as “magical, mythical, and glamorous,” she tells me over a drink at Redwood, but two years working in corporate publishing did much to disabuse her of that idea.

Barry distills her dissolution with the industry into a story about an editor who had worked at Random House for so long that she was still allowed to smoke in her office. Every day after lunch, Barry says, this editor would remove her makeup with a warm washcloth in the bathroom at the office. She would then reapply her makeup—“which was a fuckton”—and then fold up the washcloth, put it in a ziplock bag, and then stick that bag in her assistant’s mailbox. Her assistant was tasked to retrieve the bag and order a bike messenger to deliver it back to the editor’s house before the editor returned home from work.

“I felt like it was a metaphor for publishing in general,” Barry says. “Here’s this useless process that no one is interested in, and we keep neurotically reap-

plying it, and there’s no one watching except for the person doing it and the bike messenger, and you just waste all this energy and time.”

She didn’t launch Mount Analogue as a conscious rejection of that world. She started the press, which celebrates its one-year anniversary this month, because she wanted to create a publishing house that was as wild, multidimensional, and formally innovative as the books it publishes.

“So if Random House is the editor in the bathroom washing her face and sending the cloth back home via courier,” Barry explains, “then Mount Analogue is the freak that’s in front of the mirror with 10 of her friends and we’re all putting lipstick on our foreheads. Then we go out into the street and ask people what they think about it.”

That’s not just some high-concept, goofy PR talk. Mount Analogue publishes incredible books, radical political pamphlets, journals, comics, and ephemera that you didn’t know you’ve always wanted to read. They package and publicize all that stuff in artful ways that bear some meaningful relationship to the content of the thing they’re selling. On top of all that, they host readings and other events around town in an attempt to create connections between artists and writers in Seattle. (And when I say “they,” really



**FINAL ROSE**  
Screenshots from *The Bachelor*, rearranged.



I mean Colleen Louise Barry. Somehow she runs the whole show herself while also managing to hold down a day job at a sensory deprivation spa.)

Halie Theoharides's *Final Rose* is a series of screenshots from *The Bachelor* (with closed captioning on) that she's thoughtfully and humorously rearranged into a story about—what else—loneliness and love and consumerism. It's packaged with plastic rose petals that readers can send to people they would like to marry on television. Instead of promotional blurbs written by other writers and slapped onto the back of the book, Barry sent out questionnaires asking writers about their best/worst dates and how their phone is involved in their love lives and then published the answers on Mount Analogue's website ([mount-analogue.com/current](http://mount-analogue.com/current)). I cannot stress how laugh-cry brilliant and thoughtful this book is. The short, semi-dry essays about pop culture that bookend the narrative provide context without killing the fun of associations between the closed captioning and the still images.

Or take Mount Analogue's most recent title: *Manners*, a book of poems and collage from Massachusetts poet Ted Powers. Powers breaks up his charming, touching, lyrical-surreal poems with risographed collages. In one of them, four boys with their backs turned to the viewer jump off a dock into a dark, cloudy sky below. The image upends expectations and pre-charges the poem on the next page, "Like Devin in the Movies," with a feeling of summertime loneliness and a desire for escape, enhancing the poem's dark-daydream vibes and its slightly off feeling. The surprising turns in the poem give you whiplash and make you think, "Wait, did that work?" Sort of like replacing the lake with a sky. Which *does* work: You almost always see the sky reflected on the surface of the lake, after all.

The book itself is just as kooky-gorgeous and secretly complex as the poems inside, with little book-arts Easter eggs hidden all over it. Blue gradient section pages that break up a long poem called "Please Light Up," for instance, literally lighten in color as the poem progresses. *Manners* features three different kinds and colors of paper (gray, pink, and blue) and two kinds of printing techniques. This one book required four different Seattle businesses to construct: Barry collaborated with Cold Cube Press on the risograph printing for the art in the book, ordered the paper from Kelly Paper, employed Saigon Printing in Beacon Hill to do the offset printing of the poems themselves, and then perfect-bound the caboodle at Phil's Custom Bindery in South Park.

Barry publicized the book using a series of weird "poetry commercials" edited by Chris Lott that perfectly reflect Mount Analogue's aesthetic, a sort of punk surrealism with a quiet sense of humor and light witchery. The videos star different pairs of leather gloves with Powers's poems written all over them. These gloves travel around various weird universes, shaking bananas and caressing the northern lights. In addition to these commercials, Mount Analogue runs a "Dear Ted" advice column on its website.

"Anything to make the circle bigger," Barry says, when I ask why she does all this offbeat stuff for the books. "It's like that episode of *The Simpsons* where the glass dome gets put over the town of Springfield. The book is the dome, and I want it to keep expanding and expanding and sucking in more people."

On February 28, Mount Analogue launched *Manners* at art venue the Factory, where all these pieces came together. The poem-splattered leather gloves had returned from their travels through the universe and landed on the table next to copies of Powers's freshly printed book, the cover of which, of course, features a pair of long red gloves. To open the reading, the performers known as KC & SH dimmed the lights, lit candles, and read an incantatory, collaborative poem called "Your Daughter Is One" that meditated on the idea of "manners." Collages featured in the book hung on the wall behind

the readers and were available for purchase. The world of the book was indistinguishable from the world Barry created in the room, which is pretty much Mount Analogue's MO.

If all of this sounds just a tad too twee and academic for you, don't despair: Mount Analogue offers many ways for you to participate in its ecosystem. In collaboration with Paper Press Punch, Barry publishes batches of brightly colored radical political pamphlets distributed for free around town (and available as PDFs on the website). The tone and form of the pamphlets closely reflect the general emotional state of the country. The first batch, published directly after the election, is full of incendiary, conspiratorial material. Later batches have focused on strategies for resistance and recovery. After Trump's first 100 days, Mount

Analogue will end the pamphlet leg of this project and transition to publishing an annual perfect-bound journal that focuses on politics and art.

But that's only *one* side project. Barry also plans to publish an annual comics journal called *Spicy Metal* that features new work from two comics based on a theme. This year, Northampton's Phoebe Bulkeley Harris and Tacoma's Kelly Bjork will present drawings in response to the theme of "bursting."

Mount Analogue also runs a summer art series. The first show this summer is called *Blow Up* and will feature all inflatable art.

Finally, Barry collaborates with female-identifying writer-artist types for her Conversations with Women series. The project can be anything, so long as it is conceived of, produced, and made within a single season. Caroline Belle Stewart worked with Barry on the first iteration of the series to create a deck of tarot cards that was also a short story.

Many small presses develop and maintain extracurricular art projects and experiment with publicity as part of their ethos. During her time as a creative-writing graduate student at the University of Massachusetts Amherst (where she ran to after NYC), Barry says the example of Flying Object, a recently deceased publishing house and reading series run by Guy Pettit, ultimately inspired her to start Mount Analogue. Pettit called Flying Object "a community space" for lack of a better word, and they hosted writers such as John Ashbery, Cole Swensen, and Dorothea Lasky, as well as musicians such as Waxahatchee and Clap Your Hands Say Yeah. Publication Studio down in Portland, Oregon, is another good, recently deceased example.


These places are little hives of hyperactive artistic activity, and they can do a lot to elevate new voices and freshen a city's stagnant scene. I don't see anything else like Mount Analogue happening right now in Seattle, and I hope Barry's sunny disposition and seemingly boundless energy keeps it going for the foreseeable future. ■



**MANNERS** Collages like these break up the poems and upend expectations.






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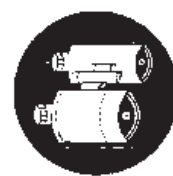
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# THEATER

## Nonlinear Time and Interracial Lesbian Love

A Review of *Bright Half Life*

BY RICH SMITH



VICKY AND ERICA Played by Tracy Michelle Hughes and Rhonda J. Soikowski.

What do we mean when we say love lasts forever? And how does love's "foreverness" operate in a world populated by time-bound creatures who have conflicting ambitions and constantly shifting needs and expectations? Also, why do we make out and fly kites and stuff but also yell at each other?

New Century Theatre Company's all-woman production of *Bright Half Life*, Tanya Barfield's nonlinear drama of love and loss, plays out on a black, blocky hillock over which set designer Catherine Cornell strings an orrery of lamps. The scene looks like an abstract version of stars shining brightly on a hill, or maybe a cosmic platform floating through space. It's almost as if the set establishes the Matrix-like realm necessary to answer the questions orbiting around the relationship at the center.

Barfield examines those ancient questions about love through the lens of a relationship that might appear unconventional for some, though the personality profiles of the two lovers will be familiar to anyone who's ever watched a rom-com.

Vicky, played by Tracy Michelle Hughes, is the responsible one. Hughes has a great laugh, and you want to see her laugh forever. Erica, played by Rhonda J. Soikowski, looks like a Kennedy and charms like one, too. She's sloppy and irresponsible about some things, but she's also an intellectual writer-teacher person who deconstructs every little detail of the day and every word Vicky says. Vicky isn't as comfortable with her queerness and inadvertently hurts Erica in a hundred little ways because of it. Erica doesn't know much about her whiteness and inadvertently hurts Vicky in a hundred little ways because of it.

Over the course of the show, we watch these two try to balance each other out. We see the adorably awkward meeting at work, the funny and metaphorically resonant sky-diving date, the romantic dinner interrupted by indigestion (classic), the marriage (not so classic), the divorce (back to classic), the desperate attempt to claw back to each other (nothing could be more classic).

Instead of showing these events in

chronological order, Barfield links nonlinear scenes together with imagery or some other association. For example, at one point, Vicky says some emotionally painful thing to Erica while they're both sitting in a Ferris wheel. Then the light shifts, the actors quickly reposition themselves onstage, and Erica places

her hand on her chest and begins to complain of heartburn—we've jumped either forward or backward in time and have been transported to a restaurant. The drama is in feeling the playwright searching these fragments for a new pattern in order to answer the question of what went wrong between two people who seem perfect for each other.

This treatment of time is the only way to make sense of love, after all. "Love's not Time's fool, though rosy lips and cheeks / Within his bending sickle's compass come," says Shakespeare in Sonnet 116. Or, if you'd rather, listen to "Time, as a Symptom" from Joanna Newsom: "Love is not a symptom of time, time is just a symptom of love." Any idiot who has ever been in love knows these fancy artists are telling the truth. When you meet someone you love, you feel as if you've known them for a thousand years. The chronological "narrative" of the relationship is just a cute, socially constructed cognitive illusion we create.

When abandoning linear storytelling for the high-velocity, mad-scientist pleasure of linking fragmented scenes together, the challenge is creating tension and a sense of forward movement in the audience's bodies. (This is also a problem with love.) The burden to keep the present feeling fresh and alive with possibility, in love and in a play like *Bright Half Life*, falls on the actors.

The time jumps force Hughes and Soikowski to swing wildly from one emotion to its opposite. Director HATLO ensures they meet this challenge with grace and certainty. The juxtapositions of those emotions brilliantly show how much rage can look like extreme happiness. For every rage-spllosion, there's an orgasm. For every sadness, a charming moment selecting beds in a department store. It's all happening at once, forever. ■





# Beauty and Terror

Director Jordan Vogt-Roberts on Monsters, Vietnam, and *Kong: Skull Island*

INTERVIEW AND COMIC BY SUZETTE SMITH






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# Spend Five Hours with the Four Women in *Happy Hour*

BY KATHY FENNESSY

When a film clocks in at more than three hours, that's usually because it's taking on an outsized subject, like a world war, or drawing from a lengthy novel, like Sergei Bondarchuk's 431-minute *War and Peace*. Less frequently, a long film burrows into an intimate story, like the love triangle at the heart of Jean Eustache's 219-minute *The Mother and the Whore*. In *Happy Hour*, director Ryūsuke Hamaguchi uses the 317-minute run time to focus on four Japanese friends at a crossroad in their lives.

Though the women of *Happy Hour*, which screens at Northwest Film Forum in two parts, haven't quite hit middle age, the film has more in common with Jacques Rivette's 773-minute *Out 1* than HBO's *Sex and the City*, as Hamaguchi prioritizes close observation over fast-moving plotlines. Each woman longs for more than surface-level stability and deeper connections with their partners and with each other. The better we get to know them, the more Hamaguchi justifies the film's length as the women struggle against the patriarchy and politesse baked into Japanese society.

Three of the women are married and one is divorced. During the weekend retreat that opens the film, Akari (Sachie Tanaka), a nurse without a filter, declares, "The future for 37-year-old women is bright." Counters Sakurako (Hazuki Kikuchi), a soft-spoken homemaker, "But it's dismal out there." Sakurako's marriage is more functional than fulfilling, and her teenage son is going through a sulky phase. Fumi (Maiko Mihara), an arts curator, appears to be happily

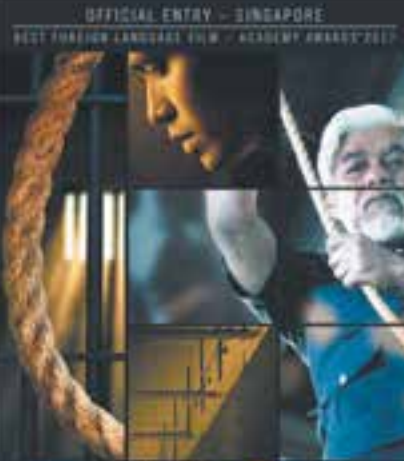
married, but her editor husband's working relationship with a 25-year-old writer makes her uncomfortable. After eight unhappy years, Jun (Rira Kawamura) is in the midst of a divorce. As she tells the judge about her husband: "Violence is not the only form of abuse." After a trip to a hot springs, three of the women return to Kobe, expecting Jun to arrive later. Instead, she disappears.

Though they worry about their friend, life goes on (toward the end, we get some indication as to her whereabouts). There are pregnancies, abortions, sprained ankles, and one-night stands. Hamaguchi's documentary-like approach is so matter-of-fact that none of this plays like a soap opera, and the four first-time actors belie their inexperience with fully committed performances, supported by compelling actors, like Yoshitaka Zahana as Jun's molecular-biologist husband Kohei, who admits, "Women are always a mystery to me."

Where another director would speed through some of these developments, Hamaguchi spends 19 minutes on a short-story reading and 31 minutes on a trust-building workshop. The actors contributed to the script through a long rehearsal process. At the conclusion of the workshop, Sakurako notes, "It's rare when others are willing to listen to you in real life," a possible reference to the husband and son who take her for granted, but also an insight into the filmmaker's intentions. By spending so much time with these ordinary women, we see them fully in all their thorny complications. ■

**Happy Hour**  
dir. Ryūsuke Hamaguchi  
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FREE WILL ASTROLOGY  
BY ROB BREZSNY

For the Week of March 8

**ARIES (March 21-April 19):** As soon as you can, sneak away to a private place where you can be alone—preferably to a comfy sanctuary where you can indulge in eccentric behavior without being seen or heard or judged. When you get there, launch into an extended session of moaning and complaining. I mean do it out loud. Wail and whine and whisper about everything that’s making you sad and puzzled and crazy. For best results, leap into the air and wave your arms. Whirl around in erratic figure eights while drooling and messing up your hair. Breathe extra deeply. And all the while, let your pungent emotions and poignant fantasies flow freely through your wild heart. Keep on going until you find the relief that lies on the other side.

**TAURUS (April 20-May 20):** “I’ve always belonged to what isn’t where I am and to what I could never be,” wrote Portuguese writer Fernando Pessoa (1888–1935). That was his prerogative, of course. Or maybe it was a fervent desire of his, and it came true. I bring his perspective to your attention, Taurus, because I believe your mandate is just the opposite, at least for the next few weeks: You must belong to what is where you are. You must belong to what you will always be.

**GEMINI (May 21-June 20):** Nothing is ever as simple as it may seem. The bad times always harbor opportunities. The good times inevitably have a caveat. According to my astrological analysis, you’ll prove the latter truth in the coming weeks. On one hand, you will be closer than you’ve been in many moons to your ultimate sources of meaning and motivation. On the other hand, you sure as hell had better take advantage of this good fortune. You can’t afford to be shy about claiming the rewards and accepting the responsibilities that come with the opportunities.

**CANCER (June 21-July 22):** Seek intimacy with experiences that are dewy and slippery and succulent. Make sure you get more than your fair share of swirling feelings and flowing sensations, cascading streams and misty rain, arousing drinks and sumptuous sauces, warm baths and purifying saunas, skin moisturizers and lustrous massages, the milk of human kindness and the buttery release of deep sex—and maybe even a sensational do-it-yourself baptism that frees you from at least some of your regrets. Don’t stay thirsty, my undulating friend. Quench your need to be very, very wet. Gush and spill. Be gushed and spilled on.

**LEO (July 23-Aug 22):** Would you like to live to the age of 99? If so, experiences and realizations that arrive in the coming weeks could be important in that project. A window to longevity will open, giving you a chance to gather clues about actions you can take and meditations you can do to remain vital for 10 decades. I hope you’re not too much of a serious, know-it-all adult to benefit from this opportunity. If you’d like to be deeply receptive to the secrets of a long life, you must be able to see with innocent, curious eyes. Playfulness is not just a winsome quality in this quest—it’s an essential asset.

**VIRGO (Aug 23-Sept 22):** You’re ripe. You’re delectable. Your intelligence is especially sexy. I think it’s time to unveil the premium version of your urge to merge. To prepare, let’s review a few flirtation strategies. The eyebrow flash is a good place to start. A subtle, flicking lick of your lips is a fine follow-up. Try tilting your neck to the side ever-so-coyly. If there are signs of reciprocation from the other party, smooth your hair or pat your clothes. Fondle nearby objects like a wine glass or your keys. And this is very important: Listen raply to the person you’re wooing. P.S.: If you already have a steady partner, use these techniques as part of a crafty plan to draw him or her into deeper levels of affection.

**LIBRA (Sept 23-Oct 22):** Let’s talk about a compassionate version of robbery. The thieves who practice this art don’t steal valuable things you love. Rather, they pilfer stuff you don’t actually need but are reluctant to let go of. For example, the spirit of a beloved ancestor may sweep into your nightmare and carry off a delicious poison that has been damaging you in ways you’ve become comfortable with. A bandit angel might sneak into your imagination and burglarize the debilitating beliefs and psychological crutches you cling to as if they were bars of gold. Are you interested in benefiting from this service? Ask and you shall receive.

**SCORPIO (Oct 23-Nov 21):** Evolved Scorpios don’t fantasize about bad things happening to their competitors and adversaries. They don’t seethe with smoldering desires to torment anyone who fails to give them what they want. They may, however, experience urges to achieve TOTAL CUNNING DAZZLING MERCILESS VICTORY over those who won’t acknowledge them as golden gods or golden goddesses. But even then, they don’t indulge in the deeply counterproductive emotion of hatred. Instead, they sublimate their ferocity into a drive to keep honing their talents. After all, that game plan is the best way to accomplish something even better than mere revenge: success in fulfilling their dreams. Please keep these thoughts close to your heart in the coming weeks.

**SAGITTARIUS (Nov 22-Dec 21):** “The noble art of music is the greatest treasure in the world,” wrote Martin Luther (1483–1546), a revolutionary who helped break the stranglehold of the Catholic Church on the European imagination. I bring this up, Sagittarius, because you’re entering a phase when you need the kind of uprising that’s best incited by music. So I invite you to gather the tunes that have inspired you over the years, and also go hunting for a fresh batch. Then listen intently, curiously, and creatively as you feed your intention to initiate constructive mutation. It’s time to overthrow anything about your status quo that is jaded, lazy, sterile, or apathetic.

**CAPRICORN (Dec 22-Jan 19):** “Either you learn to live with paradox and ambiguity or you’ll be six years old for the rest of your life,” says author Anne Lamott. How are you doing with that lesson, Capricorn? Still learning? If you would like to get even more advanced teachings about paradox and ambiguity—as well as conundrums, incongruity, and anomalies—there will be plenty of chances in the coming weeks. Be glad! Remember the words of Nobel Prize–winning physicist Niels Bohr: “How wonderful that we have met with a paradox. Now we have some hope of making progress.”

**AQUARIUS (Jan 20-Feb 18):** Lichen is a hardy form of life that by some estimates covers 6 percent of the earth’s surface. It thrives in arctic tundra and rainforests, on tree bark and rock surfaces, on walls and toxic slag heaps, from sea level to alpine environments. The secret of its success is symbiosis. Fungi and algae band together (or sometimes fungi and bacteria) to create a blended entity; two very dissimilar organisms forge an intricate relationship that becomes a third organism. I propose that you regard lichen as your spirit ally in the coming weeks, Aquarius. You’re primed for some sterling symbioses.

**PISCES (Feb 19-March 20):** If you normally wear adornments and accessories and fine disguises, I invite you not to do so for the next two weeks. Instead, try out an unembellished, what-you-see-is-what-you-get approach to your appearance. If, on the other hand, you don’t normally wear adornments and accessories and fine disguises, I encourage you to embrace such possibilities in a spirit of fun and enthusiasm. Now you may inquire: How can these contradictory suggestions both apply to the Pisces tribe? The answer: There’s a more sweeping mandate behind it all, namely to tinker and experiment with the ways you present yourself... to play around with strategies for translating your inner depths into outer expression. ■

Homework: For an hour, act as if you’re living the life you’ve always wanted to. Testify at freewillastrology.com.

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◀ Koreans, it seems, have things figured out. The Korean spas I've visited serve food—so mid-steam, if you're feeling a bit peckish, you can don a robe and nibble on some bibimbap. If you're karaoke-ing, they know you should be able to order a sizzling platter of corn cheese (don't overthink it—it's literally just corn and melted mozzarella, and it is good in a way that only things thought up three joints into a night can be). I have to hazard a guess that the only thing keeping Stars in the Sky from being completely mobbed every night is the location: Yes, it's a ways out, but it's only 20 minutes from Ballard. I know it sounds scary, but it's a quick trip—and the place shares a parking lot with one of the area's best-kept secrets, Dumpling Generation. The yellow sign has no name on it, just a chicken, which, if you look closely, says "SiS."

About 10 tables and a short bar occupy the main room at Stars in the Sky, but turn the corner and a handful of red doors open into the karaoke rooms. Each one sports a flat-screen television, a few mics, a colorful disco-ball lighting system that turns on automatically when each song begins, and a large table with seats for 8 to 12 people. (Though I saw bigger groups pack in even more people, who spilled out into the hall along with the sweet strains of \*NSYNC.)

As might be expected in a place where half your patrons are busy performing while you ask if they'd like another pitcher of Hite (Korean beer), the service is a smidge spotty—often requiring a poke of the head out the door—but overall, the staff is unbelievably friendly and accommodating. By the time our server dropped off the first drinks, we already had the tambourines (supplied by Stars) shaking to the first songs.

Eating dinner over karaoke makes for the occasional awkward moment—after all, nothing says appetizers quite like your buddy singing "Dick in a Box." But there is something of a pleasant casualness to passing around the mic while the aroma of fried-chicken exhaust wafts into the room. Within minutes, we got accustomed to the smell—and placed our own order.

A whole or half chicken, local and fresh, comes divided into a jigsaw puzzle of tiny pieces, each one thickly coated with the shatteringly crisp batter that forms a bready barrier between the moist meat within and the sweet and spicy sauces that drench it. The sauce options include sweet Asian garlic, sweet and spicy, honey butter garlic, honey soy, habanero sweet, and extra spicy. Beware the extra spicy: You will breathe fire as you tambourine along to "Sweet Caroline." Through some miracle of science and technique, the crust stays remarkably crunchy throughout an hours-long karaoke session, never sogging out halfway through Oasis's "Wonderwall" (unlike, say, the song itself).

The chicken, on its own, would be worth the drive to Edmonds (and, should you not feel up for karaoke, you can simply sit in the restaurant portion of Stars in the Sky and eat your fried poultry as if there were not rooms full of people warbling along to Journey just a thin wall away). It comes to the table with refreshing but

unremarkable sides—like pickled daikon radish cubes and a bowl of shredded cabbage dressed with mayonnaise and ketchup. For food more up to the chicken's standard, order from the *anju* menu—a Korean term referring to foods

served with alcohol. It includes the usual American drunk suspects, like cheesy fries, but also stir-fried or deep-fried chicken gizzards, which I can attest are excellent for sopping up booze, as well as sliced canned peaches, which I cannot—though I beg to be corrected.

But the other specialty here is the rice cakes, available in a number of permutations, perhaps the best of which is the rabokki—rice cakes smothered in a rich, spicy sauce with fish cake over instant ramen noodles. And while that sounds like it was dreamed up after someone indulged in a few too many pitchers of the Stars in the Sky specialty cocktail (soju and your choice of options, such as sassy lemon, cutie yogurt, sexy peach, and pretty lemon), the chew of the rice cake and the hearty noodles, afloat in what tastes like kimchi, butter, and a dab of gochujang pepper sauce, powered us happily into our third hour of karaoke.

Hour three was when someone finally scored 100. Yes, karaoke at Stars in the Sky has a competitive edge. When a participant texted friends in Korea, we were assured this is common there. (Again, America, you're lagging behind. First you expect me to leave the spa to get spicy tofu soup, and now this?) After each song, the screen gave a score. It took us until that third hour to figure out just what the machine wanted (it gave a 35 to a gut-wrenching Sinead O'Connor performance and a 99 to an inarticulate shouting of Ricky Martin's "She Bangs"), but eventually Limp Bizkit's "Nookie" took the top score. Apparently, belching mid-song doesn't detract from the point total.

But alcohol-infused bodily functions affecting karaoke scores aside, the only real complaint I could lodge against a place that serves fried chicken to your private karaoke room is that the choice of songs in English is a bit slim—sadly my K-pop knowledge isn't up to par—and with almost no country (it's really not a karaoke night without a scream-along duet with my bestie to Alan Jackson's "Chat-tahoochee"). But I suppose if we want that, we need a place serving us Nashville hot chicken in a private room rather than Korean fried chicken. In the meantime, I'll be placing a standing Saturday night reservation before this review comes out, and all of you should try to join me at Stars in the Sky. ■



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## PERSON OF INTEREST



# Renee Jarreau Greene

TEXT BY AMBER CORTES

PHOTO BY STEVE KORN

On a regular basis, Renee Jarreau Greene brings underground dance hits, house, R&B, ballroom, bounce, and more to Seattle clubs and venues as DJ Reverend Dollars (and she'll be releasing her debut LP soon). In 2014, she founded Darqness, an experientially focused monthly night geared at getting queer and trans people of color onto the dance floor and building community in a comfortable, supportive atmosphere.

## Tell us about Darqness.

Darqness is both a party focused on providing a space for queer and trans people of color, artists and communities, and a collective of QTPOC artists—Britt Brutality, General Meow, Howin 1000, Jade Dynasty, Nome Goldie, PSA, Riff-Raff, Toya B, and me—who grew out of it.

I started Darqness because it was very obvious that there was a gap that needed filling for a nightlife space that centered on QTPOC. There were a couple more specific instances that provoked some of these conversations, but the main point is we were tired of having to deal with white supremacy and cis-heteropatriarchy just to have somewhere to shake our asses.

## You also do a night at Re-bar called Soul-Fi. How is it different from Darqness?

Both parties serve a different but deeply needed purpose. Soul-Fi is more about honoring black tradition and building a space of comfort and healing than Darqness, which is more of an experimental, exploratory space in search of queer futures. Musically, Darqness definitely leans more toward cutting-edge electronic music, whereas Soul-Fi takes in decades' worth of soul, R&B, funk, hiphop, and related genres.

## How can music, especially dance music, become a powerful catalyst for action in your community?

The history of dance music is inextricably linked to the politicization of queer and trans people of color. There's no disco without Stonewall, there's no disco without black and brown queer people seeking spaces of liberation, and there's none of this other shit without disco. We've had to make our own spaces in the discos, clubs, balls, kikis, house parties, wherever else we could. I want people to meet at Darqness and find a freedom they aren't experiencing in the outside world, to know other worlds are possible.

## What is the biggest challenge right now in terms of creating and maintaining safe spaces for queer, trans, and POC in Seattle?

Our biggest struggle for Darqness recently has been finding venues that are adequate and accessible and affordable to us. We've outgrown house parties, but finding more legit venues has been a challenge and a half. Especially since we prioritize holding it in black owned and run spaces, which aren't plentiful in this city. Really we need a permanent home.

## Since you curate so many rad DJs and musicians, is there a local artist or performer you think everyone should know about?

You probably already know DoNormaal because she's royalty. My favorite up-and-coming artists right now are Guayaba, Taylor Elizza Beth, and Da Qween.


## What neighborhood do you live in? Do you love it? Where do you hang?

Beacon Hill! It's hella queer, especially hella QTPOC. My favorite place to hang out is the Station cafe, Luis and Leona run an amazing community-oriented space. But there aren't really that many queer places on Beacon Hill, so we just end up hanging at each other's houses a lot.

## If you could fix one thing about Seattle with a magic wand, what would it be?

I'd wash the northern half of it off into the sea. Not sorry. ■





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